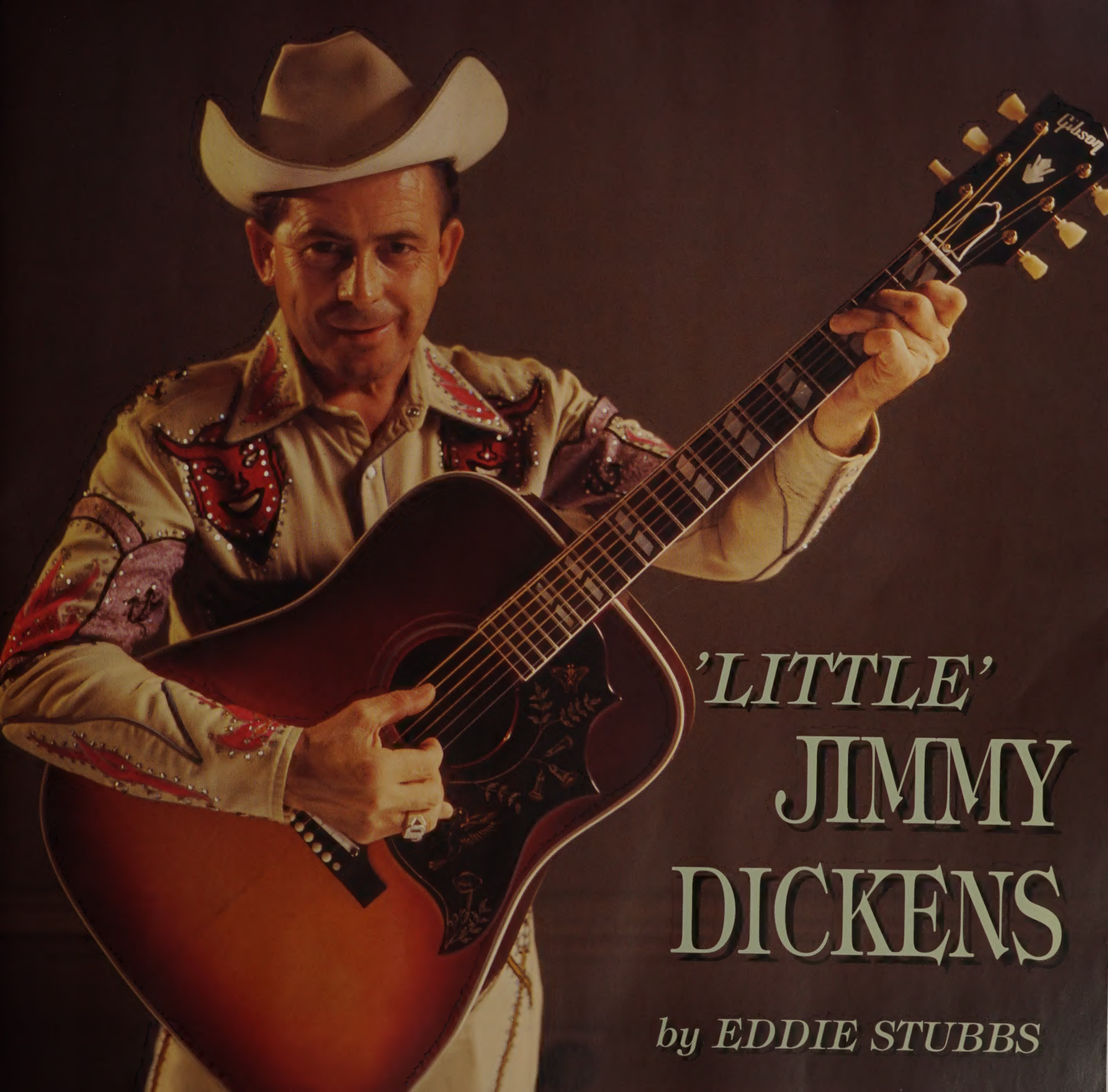

'LITTLE'
JIMMY
DICKENS
by EDDIE STUBBS

ON STAGE AT THE RYMAN AUDITORIUM IN NASHVILLE, FOR NATIONAL LIFE AND ACCIDENT INSURANCE COMPANY'S 50th ANNIVERSARY CELEBRATION, 1951 – from left: JERRY RIVERS, LITTLE JIMMY DICKENS, PERCY 'Lucky' CUMMINS

The career of Little Jimmy Dickens has spanned nearly sixty years. From his humble beginnings watching relatives for hours as he tried to learn the rudiments of rhythm guitar, to the ultimate accolade as he was inducted into the Country Music Hall of Fame, Little Jimmy Dickens has seen and done it all. He still vividly recalls his debut on radio crowing like a rooster, his career as a singer on radio – station hopping to different parts of the country, his membership of the world famous Grand Ole Opry, and the fact that he was the first country music entertainer to completely circle the globe on a tour. Along the way, he has earned the admiration of several generations of fans, as well as that of his contemporaries in the industry.

Jimmy Dickens began recording for Columbia Records in 1949, and the 104 recordings he made from that point until January 1957 are included in the first part of our retrospective, 'Country Boy' (BCD 15848). This release picks up the story, and continues through Jimmy's remaining nine years with Columbia.

As this box begins, rock 'n' roll was taking the country by storm. Although rock 'n' roll hurt country music tremendously, especially its more traditional artists, Dickens wasn't really affected by it any more than his contemporaries. He had approximately twenty years in the business under his belt and had witnessed some hard times before. Fortunately, by 1957 Dickens was enough of an established star in country music to keep him on the road nearly non-stop, in many cases working as many as three hundred days per year.

As the years progressed into the 1960s, country music was changing at a fast pace. The music was becoming less country and more pop, with terms like 'The Nashville Sound' and 'Countrypolitan' used to describe a more homogenized art form. In hopes of attracting a larger audience, the fiddle and steel guitar were largely replaced with piano, nylon string acoustic guitar, string sections, and background voices. In light of all that was happening in the industry during the years covered in this collection, Jimmy Dickens did make some compromises to keep up with the times, but in most cases not nearly as many as some of his contemporaries did.

The majority of the one hundred titles recorded in this set feature fiddle and steel guitar instrumentation. In addition to the trademark Dickens novelties that he initially became famous for, there are lots of 4/4 country shuffles, and numerous heartfelt country ballads – a Dickens specialty. Popular songs for Jimmy, and others from this collection which have been recorded by fellow artists include *Family Reunion, (I Got) A Hole In My Pocket, Me And My Big Loud Mouth, When Your House Is Not A Home, I'm Just Blue Enough (To Do Most Anything), Farewell Party, The Violet And A Rose, Another Bridge To Burn, I Leaned Over Backwards For You, Life Turned Her That Way, May The Bird Of Paradise Fly Up Your Nose, My Eyes Are Jealous,* and others.

LITTLE JIMMY DICKENS, 1954

UP TO 1957

James Cecil Dickens was born at home on December 20, 1920, in the small community of Bolt, in Raleigh County, West Virginia. The oldest of a family of thirteen, seven boys and six girls, Jimmy believes his ancestry to be English and Irish. The community of Bolt where Jimmy grew up is eighteen miles west of Beckley, near where the legendary folk hero John Henry lived and worked. In that part of West Virginia, coal mining has been the biggest industry for years.

"All my people were coal miners. That's all they knew," remembers Jimmy. *"My grandfather Lewis Calvin Dickens and my grandmother Edna Young Dickens took me from a baby and raised me."* Growing up, Jimmy also spent a lot of

EARLY PROMOTION PHOTO SESSION.

time with his aunts and uncles and remembers his mother being more like an aunt to him. Music was abundant among Dickens' relatives. *"My mother played guitar, and three of my mother's brothers, Uncle Quince, Uncle Prince, and Uncle Finley, all played the guitar and thumped around on an old five string banjo a little bit."*

Radio was also important musically to Jimmy. *"My first memories were of the Grand Ole Opry. The Possum Hunters, the Gully Jumpers, Uncle Dave Macon, Arthur Smith and the Delmore Brothers, were the ones that I listened to as a kid growing up in the hills of West Virginia. I must have been about 15 or 16 when I first started really wanting to play the guitar."* After intensely watching his relatives play music for hours on end, it wasn't long before Jimmy himself was playing and he won his first talent contest in Pineville, West Virginia.

Jimmy attended public schools in Surveyor, West Virginia, about eight miles from Bolt. In spite of his short stature at approximately four feet six or four feet eight, and weighing 85 pounds, he played forward on the basketball team for three years. He was also manager of the football team and was a cheerleader. Jimmy took an active part in school plays and took dramatics for four years in high school. The dramatics classes helped Jimmy learn the valuable skills of stage presence and communication that he would need throughout his career. Jimmy was elected president of his senior class and graduated from Trap Hill High School in 1940. Because of his excellence, he received a scholarship

in dramatics to West Virginia University, but turned it down. Jimmy's small stature also brought a job opportunity from Calumet Farms in Louisville, Kentucky to become a jockey, but his grandmother wouldn't allow it.

By this time Jimmy Dickens had one thing on his mind, and that was music. He had begun his career a couple of years earlier in 1938 as a performer at WJLS in Beckley where he would crow like a rooster to sign the station on in the mornings. He later joined up with Mel Steele and His Home Folks at the same station where he would sing one song per show. Mel Steele left Beckley and went to WING in Dayton, Ohio and Jimmy quit school to go, but eventually returned home after a few months and went back to school.

Returning to WJLS in Beckley while still in school, Jimmy became a featured performer with Johnnie Bailes and the Happy Valley Boys. The group also included Johnnie's brother Walter who dubbed Dickens 'Jimmy The Kid'. Another important performer in the troupe was a female vocalist, Dixie Lee, who would later take the stage name of

Molly O'Day, and like the Bailes Brothers, achieve eventual fame on Columbia records.

Jimmy dropped out of school for a second time, this time in the eleventh grade to go to Fairmont, West Virginia and rejoin Mel Steele at station WMMN. While there, Jimmy met T. Texas Tyler who was also a performer on the station. When asked how his family felt about him dropping out of school and going off to play music, Jimmy said, *"Well, they always thought I was kind of going crazy. You know, for running up and down the holler with that twelve dollar guitar and a pillow case for a case, and dragging it around in all kinds of weather hitch-hiking. They thought I was kind of silly, but I had great determination. I set out to do one thing, and that was to be an entertainer. That's all I ever wanted to be. That's all I ever dreamed about was being on that stage with that light on me. I loved that."*

Jimmy eventually came back home to Bolt a while later and completed his formal education. In the latter part of 1941, he received a call from T. Texas Tyler to come join him at WIBC in Indianapolis, Indiana. T. Texas and Jimmy had a duet act on radio in addition to solo programs. While there, T. Texas Tyler dubbed him 'Little Jimmy Dickens'.

Their work in radio, in addition to entertaining, also involved the selling of merchandise from which they would receive a percentage of each item sold based on public inquiry. During the 'p-i days', as they were known, Jimmy and T. Texas sold fruit trees, baby chicks, aprons for the ladies, knives, and kitchen utensils. The skills Dickens acquired at this time would become invaluable in making him a better communicator with the audience.

Jimmy looks back fondly on his days spent with T. Texas Tyler. They proved to be some of the most educational of his entire career. *"Basically, everything I know, I got from T. Texas Tyler. He was the best sales person that I've ever known. And when I say sales person, not only selling products, but selling himself to the audience. He just had a way with people that few people have. Hank Williams had that magic about him and T. Texas Tyler had that same magic. You couldn't pin-point it as to say what it was, but they had that one something that audiences loved, and you just tried to get a little bit of that to rub off on you."*

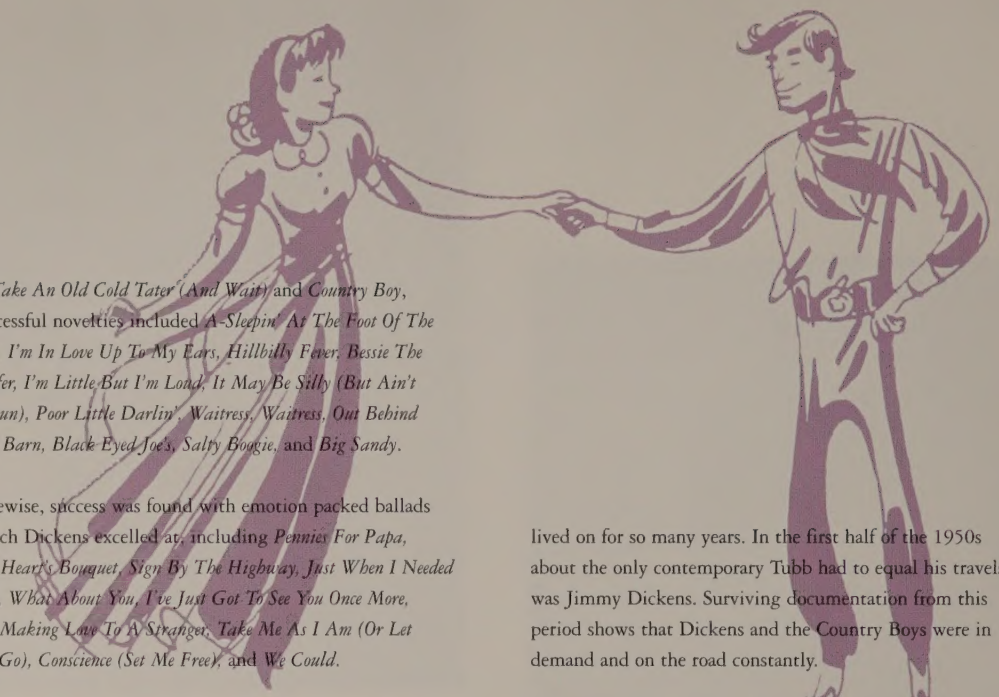
In 1945, when WIBC was sold and the station's format changed, Jimmy moved to WLW, a 50,000 watt clear channel power house station in Cincinnati, Ohio. About this time, Jimmy experienced a growth spurt. *"I started growing when I was still there in Indianapolis. Then, when I moved to WLW, I think I grew three or four inches in that year or year and a half. I remember putting on quite a bit of weight, too."* Standing today at four feet eleven inches, Jimmy stated that all of his family members were fairly short in stature, some of them only a few inches taller than himself.

1945 was also the year in which Jimmy met his idol Roy Acuff. Jimmy sang two numbers on Acuff's show at the star's request, and was very impressed with the young entertainer's talents not only as a singer, but as a showman. That same year Jimmy married Connie Chapman.

Following the year's stint in Cincinnati, Jimmy headed to WIBW, another 50,000 watt station, in Topeka, Kansas. For the next year, Jimmy worked as a single performer, just him and his guitar, as he had done in Cincinnati. He then migrated northeast nearly nine hundred and fifty miles to Saginaw, Michigan, and spent 1947 at WKNX, a new 1000 watt daytime only station. In Saginaw, Jimmy put his first band together. *"I had a little four piece band and we did a combination of polka and country. You had to do a lot of polka dances in that area. At that particular time you really needed an accordian player in your band to work the clubs and dance halls in those little small towns in Michigan."*

On October 21, 1947, Roy Acuff and the Smoky Mountain Boys came to Saginaw to headline a concert at the City Auditorium. *"Our radio station was the sponsor and I opened the show with my little group,"* recalls Jimmy. Acuff and Dickens had not seen one another in two years, but Acuff certainly remembered Jimmy and asked him what he was doing in that cold part of the country, to which Jimmy stated that it was a living. Roy said that he wanted to see what he could do about getting Jimmy out of Saginaw and into Nashville on the Grand Ole Opry. Jimmy told Acuff, *"If you told me I was going to be on the Opry, I don't know whether I'd live long enough to make it. That would be the end of it for me."* Dickens stated that he didn't sleep for two days and nights following this conversation with Acuff.

Roy Acuff was as good as his word and got Jimmy a guest spot on the Prince Albert networked portion of the Grand Ole Opry on February 21, 1948. Dickens was well received and returned to Michigan, but was soon back in Nashville for another guest appearance at the Opry. Following this



second spot, Acuff told Jimmy that he wanted him to stay in Nashville and work on the Opry as part of his show. Jimmy returned to Saginaw to get his affairs settled and moved to Nashville. He not only appeared as part of Acuff's show, but lived with him as well for nearly a year.

Jimmy began doing early morning radio shows at WSM, and did a few appearances in Tennessee with Acuff when he was running for governor. He eventually became a member of the Grand Ole Opry. Since there was no formal induction, and no records kept, it is hard to determine exactly what date he joined the show. The closest documentation comes from a rather short-lived publication 'Country And Western Jamboree' from 1957 which states August 1948 as the month Jimmy became a member.

Jimmy made his first recordings for Columbia on January 11, 1949 which produced the hit single *Take An Old Cold 'Tater (And Wait)* backed with *Pennies For Papa*. His second record, also a hit, was *Country Boy*, the first hit song written by Boudleaux and Felice Bryant. In July of that year, Jimmy put his first Nashville band together and called them the Country Boys in deference to his second hit record. At the same time, he secured Dewey Mousson as his manager. Mousson's help would become invaluable.

In November of 1949, Dickens was part of a highly acclaimed two week overseas tour sponsored by the United States Air Force that included Roy Acuff, Hank Williams, Minnie Pearl, Red Foley, and many others. Back home, Mousson set Jimmy Dickens up working in theaters almost exclusively for the first couple of years. He toured Virginia, North Carolina, South Carolina, Ohio, Indiana, Illinois, Alabama, and other states in the mid-South.

In the very early 1950s Jimmy Dickens' career was going full board. He didn't have all that many 'Billboard' chart records, but his recordings sold very well and were played well on radio and juke boxes. The instrumental style which differentiated Jimmy Dickens' recordings from his contemporaries was the use of twin electric guitars played in harmony to perfection. Columbia Records found success from the beginning with Dickens by pairing an up-tempo novelty song with a slower heartfelt ballad. In addition to *Take An Old Cold Tater (And Wait)* and *Country Boy*, successful novelties included *A-Sleepin' At The Foot Of The Bed, I'm In Love Up To My Ears, Hillbilly Fever, Bessie The Heifer, I'm Little But I'm Loud, It May Be Silly (But Ain't It Fun), Poor Little Darlin', Waitress, Waitress, Out Behind The Barn, Black Eyed Joe's, Salty Boogie,* and *Big Sandy*.

Likewise, success was found with emotion packed ballads which Dickens excelled at, including *Pennies For Papa, My Heart's Bouquet, Sign By The Highway, Just When I Needed You, What About You, I've Just Got To See You Once More, I'm Making Love To A Stranger, Take Me As I Am (Or Let Me Go), Conscience (Set Me Free),* and *We Could*.

All of Dickens' recordings consistently sold well, but for some reason 'Billboard' chart action was quite minimal during his first eight years with the label considering the number of releases he had. In recent times some people put too much stock in chart action because it is the only concrete remaining source of information. However if one were to interview those surviving participants on the original recordings and industry executives, radio personalities, long-time fans, and check some of the record company's advertisements as to what releases were selling well, one would get a considerably different view of an artist's recorded output. That many of the aforementioned novelties and ballads may not be familiar to the general country music fan is quite possible because of a lack of chart activity.

Like with any artist, the popularity of some songs endures longer than others. Couple this with the fact that the majority of Jimmy Dickens' recorded output from 1949 to 1957 never made it to long play album regroupings of his earlier singles. But the fact remains that regardless of chart activity, those titles mentioned previously were all very popular records for Little Jimmy Dickens and need to be remembered as such.

Following the divorce from his wife, Connie, Jimmy married Ernestine Jones on December 3, 1955. Together the two would adopt a daughter, Pamela.

Much has been discussed through the years about the never-ending road which Grand Ole Opry star Ernest Tubb lived on for so many years. In the first half of the 1950s about the only contemporary Tubb had to equal his travels was Jimmy Dickens. Surviving documentation from this period shows that Dickens and the Country Boys were in demand and on the road constantly.

Dickens always managed to keep a good band together. The musicians he employed were not only the best he could get, in most cases they were superb stylists as well. Starting with the groundbreaking electric guitarists Robert 'Jabbo' Arrington and Grady Martin, who were followed by Floyd Robinson, Kenneth 'Thumbs' Carlille, Dean Porter, and Leon Richardson. It all crystallized with Howard Rhoton and Jimmy 'Spider' Wilson.

Before the introduction of the pedal steel guitar, Walter Haynes, 'Bud' Isaacs and Jody McCauley, as well as others accompanied Dickens very tastefully. When the sound of the pedal steel was introduced to the Country Boys by Walter Haynes, the band sound evolved and became even more magical. Without a doubt, the band reached its absolute zenith when eighteen year old Buddy Emmons came on board. Emmons, Howard Rhoton, and Spider Wilson took the instrumental sound behind Dickens to heights it had never achieved. Their complex musical minds coupled with the fire of their teenaged youthful exuberance, made for an instrumental combination which couldn't be bettered. The solid rhythm section of Johnny Johnson on guitar, Joel Price, the first person to ever play an electric bass at the Grand Ole Opry, and the tasteful drumming of either Louie Dunn or Jimmy Gossett, made this without question the greatest configuration of Country Boys ever assembled. Adding even more to the fire and intensity of this group's sound on record was the legendary fiddler Dale Potter, regarded as one of the greatest men ever to draw a bow across the strings of the instrument.

THE PURINA GRAND OLE OPRY TV SHOW

LITTLE JIMMY AND JUNE CARTER.

from left:
LITTLE JIMMY, RAY PRICE,
LORRIE COLLINS, LARRY COLLINS.

LITTLE JIMMY WITH
THE COLLINS KIDS.

LITTLE JIMMY WITH
THE COLLINS KIDS.

LITTLE JIMMY WITH
THE COLLINS KIDS.

1957

The year 1957 would be one of tremendous change for Jimmy Dickens. A recording session held on January 11, would mark the last recordings of his greatest band. According to Spider Wilson, Jimmy's wife had been trying to get him to cut costs and it was causing some friction in the group. While on a tour in the upper northwestern states, Spider Wilson left the group in Pocatello, Idaho and came back to Nashville. His recollection is that the band finished out the rest of the tour and then Dickens disbanded.

The disbanding of the Country Boys by no means meant that Dickens was retiring. Documented show dates took place right through June. On a return tour to the upper northwestern states, Jimmy took fiddle player Earl White along with steel guitar player Lloyd Green. Longtime manager and booking agent Dewey Mousson was no longer representing Jimmy exclusively on bookings. Jimmy recalls, *"John Kelly, who was Judy Lynn's husband, did some booking for me. John booked me for a year or better."*

Philip Morris

THE PHILIP MORRIS TOUR

In the latter half of the 1950s, package shows in country music with several different artists were starting to surface and become popular. The best known of these packages was the Philip Morris Country Music Show which started at the beginning of 1957 and continued on through the middle of 1958. Sponsored by the Philip Morris Tobacco Company, the tour came as a result of trying to make peace with many of its Southern white customers during the height of racial injustice. Published reports indicated that Philip Morris had given money to the NAACP and this angered many people, especially some white southerners who called for a boycott of the company's products.

As a way of hoping to smooth things over and keep much of what the company apparently thought were its best customers, Philip Morris decided to stage a tour featuring some of the best country music in the business. Biff Collie served as the announcer and he introduced the likes of Red Sovine, Goldie Hill, George Morgan, comedian Bun Wilson, and others, along with the show's initial headliner, Carl Smith. In addition to presenting a show of top flight entertainment, admission was essentially free; all a patron had to do was present proof of purchase of a package of Philip Morris cigarettes.

The tour was going great guns when Little Jimmy Dickens was asked to be a part of it at the very end of June. *"Mr. Jim Denny, the manager of the Opry, had left the Opry to take that tour, and when he did, he took some of the talent with him. I checked with Mr. Mousson. and we studied it over. and he decided – not me – that it wouldn't be feasible for the deal that we had with Philip Morris for me to stay with the Opry. Mr. Mousson said that he thought at the time that it would just be a part-time thing, and that when we were through with that we could come back to the Opry. So, I took his advice and Mr. Denny's advice. But it didn't work out that way. Once I took that show, that cooled it for me with the Opry."*

In spite of losing his Opry membership, the tour did have its advantages. *"I worked it one week and was off a week, but I got paid the week I was off. I alternated with Carl Smith as the headliner. Money wise, it was better than we could have done staying on our own and with the Opry. It was just too good a deal to turn down for the offer. Business wise, it was the best deal."*

The Philip Morris Country Show which went from Florida as far northeast as Maryland, would journey across the United States reaching California and the upper Northwest before ending in the middle of 1958.

WHERE ARE THE HIT RECORDS?

Following the Philip Morris tour, Jimmy put a band back together and continued his prior association with booking agent John Kelly. By this time the management deal with Dewey Mousson had ended. Beginning in March 1957, Jimmy began using studio musicians exclusively on his recording sessions. While the musicians were first rate, the recordings didn't have quite the identity as the earlier ones on which he had used his own band. *"That was Don Law's idea to change musicians. We all respected each other enough to where we didn't argue about things. They didn't question my judgment and I didn't question theirs. And so if they had a suggestion, I did it. If I had a suggestion, normally they would do it. So, we just never had any problems."*

Most people concede that a hit record is one which makes the 'Billboard' charts. From 1949 to 1954, Jimmy Dickens had only seven chart records, six of those in the Top 10. There was a four year gap between *Hillbilly Fever* in 1950 and *Out Behind The Barn* in 1954. As fate would have it, there would be an eight-year span between *Out Behind The Barn* and *The Violet And A Rose*.

It is interesting to compare Columbia's stable of established artists with 'Billboard' chart action from the early-mid 1950s to the end of the decade. Artists like George Morgan, Lefty Frizzell, Lester Flatt & Earl Scruggs, Billy Walker, and of course Little Jimmy Dickens had very few charted records, but were consistent sellers, and some, especially Billy

Walker, had good luck with jukebox plays. Additionally, many of the stars' fans were very loyal to the point of buying every release that their favorite artists released.

Jukebox plays in country music were monitored closely for years by the record companies. Unfortunately, Jimmy never really knew how well he did in this market. *"I know I attended some of those jukebox conventions that they had in Chicago and different areas. I attended several of those things, but I never really knew the purpose. I was just following instructions from management saying that it was important to us to do that. So I did it, and I know it didn't hurt anything, but I couldn't see anything directly gained from it."*

Perhaps rock 'n' roll's impact on country music's popularity had something to do with the lack of hit records. But looking back, it's easy to see that Columbia was giving most of its attention to artists like Carl Smith, Ray Price, and Marty Robbins. *"I think what happened was that artists like Carl Smith were on a guarantee, and when you get that kind of a deal, they're going to get their money back. They're going to push you, and market you, and publish you. I know guys like Marty and others were on a guarantee. Whether they sold any records or not, they still got their guaranteed amount of money. I didn't have that kind of deal. I had a good deal percentage wise, I mean as good as anybody had, or better, but so many of the people that they were pushing were all on guarantees."* From 1954 to the end of his tenure at Columbia, Dickens received five percent of each record out of the ninety percent total that was sold. As was customary, the remaining ten percent of the record's royalties were not paid on as that was Columbia's allowance for promotional copies and those returned due to damage.

Payola was also common in the 1950s to get records played on the radio and made into hits. *"There was a lot of payola. I know there were guys around Dallas that could break a record, but you had to pay up front to get it done. I just never went into that and never got involved in it."*

One thing Dickens did do to promote his product was to go in with his manager of the time, Dewey Mousson and buy advertisements in 'Billboard' announcing his latest release. There was nothing under-handed about this, and Dickens has said that they could always see the results of this practice.

"I was still selling records and for a long, long time. Carl Smith, the Chuck Wagon Gang, and I were the three leading artists with Columbia. But when that dry spell comes, you know, you're searching. It's a feeling you can't express, yet you're working off of what you've done, but it's something you have to face. What most artists today don't realize is that you have your hot streak and the first thing you know, you wake up one morning and say, 'What happened?' What happened is that somebody shut you out. That's what happened. And I never really gave it a lot of thought. I knew I was making records and I was doing albums, and making as many personal appearances as I could. I was doing the same thing that I'd always done, but you can only do so much."

It's interesting to note that in the early 1960s the aforementioned artists who lacked promotion from the label earlier, were all having 'Billboard' chart entries. In some cases, these chart entries were even major hits. In the case of Little Jimmy Dickens, seven of his fourteen 'Billboard' entries came from songs recorded during his last five years with the label. It was also during this period that he had his only #1 hit, a silly novelty *May The Bird Of Paradise Fly Up Your Nose.*

THE CONSTANT TRAVELER

Following the Philip Morris tour, Jimmy went back to his nearly non-stop string of tours and personal appearances. For the first year or so, John Kelly booked him. *"John was married to Judy Lynn who was just getting started then. John basically bought my dates for about a year. He booked the shows and they were advertised as 'The Judy Lynn Show featuring Little Jimmy Dickens'. He did that as a way of drawing the people in, because at that time Judy Lynn really wasn't all that well known."*

After his association with John Kelly, Jimmy began working with Jim Denny and Lucky Moeller for bookings. The Jim Denny Artist Bureau, and later the Denny-Moeller Talent Agency, kept most of the Opry acts on the road constantly. The business eventually was taken over entirely by Lucky Moeller, *"and I was with him for twenty some years. He had a very good staff and they kept me and everybody else in work for a long, long time."*

The two venues Jimmy worked primarily during the late 1950s and all through the '60s were night clubs and fairs. Regarding clubs, *"I'd go out to California for like thirty days at a time, and I'd do that three times a year for years."* In terms of fairs, Jimmy worked a lot for veteran promoter Hap Peebles, many times as part of package shows. *"Joe and Rose Lee Maphis, Kitty Wells and Johnnie Wright, Red Sovine, Cal Smith, the Carter Family, Smiley and Kitty Wilson, and Delores Smiley were all people that I worked with on those package shows at fairs. All this time that I was off the Opry. I was gone all the time. I'd be out thirty days at a time, and then a week off, and then go right back out and do it again. A lot of times you didn't get a week off, you'd do months, just month after month going everyday. I have done close to three hundred days a year many, many times."*

In the 1960s, Jimmy did find time to participate in two movies pertaining to country music, 'Tennessee Jamboree' and 'Second Fiddle To An Old Guitar'. The initial publicity following their release was good for the artists. Though not well remembered today, *"I don't think they did us any harm."*

LITTLE JIMMY WITH JUDY LYNN
WITH DJ SMOKEY SILVER AND DR. FULLER.

LITTLE JIMMY WITH ERNEST TUBB AND JUDY LYNN
AT THE FIRST PURINA GRAND OLE OPRY TV SHOW,
OCTOBER 15, 1955.

JULY 1966
LITTLE JIMMY
RETURNS AFTER
A MONTH
ON THE ROAD.

LITTLE JIMMY AND HAWSHAW HAWKINS FOOLING AROUND.

LITTLE JIMMY WITH GEORGE MORGAN
AND SLEEPY LaBEEF ON STAGE.

THE CONSUMMATE ENTERTAINER

Little Jimmy Dickens is unquestionably one of country music's greatest entertainers and showmen. His brand of entertainment, his jokes, yarns, and stories harken back to an earlier era in country music when entertainment had a much different definition than today. Unlike most of today's so-called entertainers in country music who just stand in front of a microphone and sing one song after another, Jimmy Dickens has the ability to captivate an audience, make them happy, let them cry, and bring them back up again feeling good about themselves and the presentation they just witnessed. Jimmy has worked hard at his craft, and through the years has honed it to a fine edge. He's been called country music's foremost entertainer, and anyone who has witnessed a Dickens performance can attest to his abilities. It's unfortunate that the Country Music Association did not have awards back in the 1950s and early 1960s because most assuredly Jimmy Dickens would have walked away with 'Entertainer Of The Year' on more than one occasion.

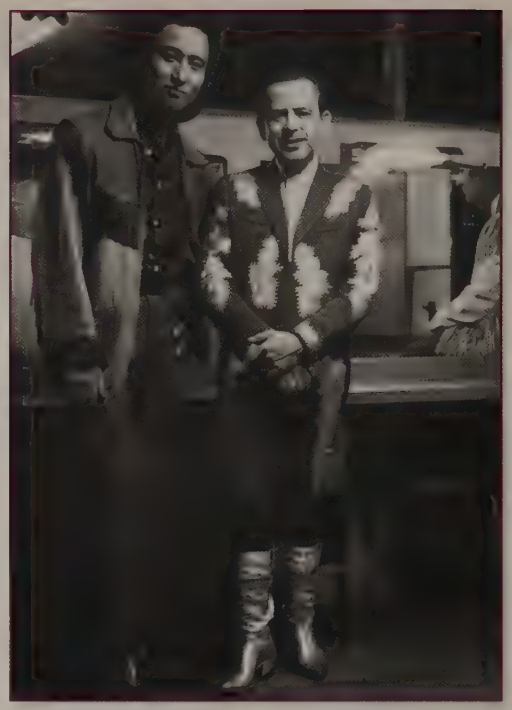
THE WORLD TOUR

In the spring of 1964, Dickens embarked on a world tour, and became the first country music artist to circle the globe completely. *"I went from here to Hawaii and I did ten days there. And from there, I went to Tokyo and did ten days there, Okinawa for ten days, Taipei for ten days, Bangkok, Thailand ten days. I was in Saigon in Vietnam for ten more days, and then from there to Turkey, and Copenhagen, Denmark. I went to Germany for thirty days after that, and from there to Montreal for ten days. Aside from working a club in Montreal, a public concert in Tokyo, and what I did in Hawaii, it was all military work. After Montreal, I came to Minneapolis and worked two weeks at the Flame Club and came home. I think I was gone a little over three months."*

Dickens traveled alone on this tour. *"I was all by myself and you get homesick when you're that far away from home, but if you don't think about it too much you can avoid that. You spend a lot of quiet hours, and a lot of hard work. A lot of hard work."*

Because he was traveling alone, he had to rely on pick-up bands for accompaniment. All of the military engagements, *"I did with all-military groups. At each stint, it would take two or three nights to get to where your show is normal, regardless of how good a band was, to where it's not a strain on you. The Japanese groups that I worked with – they had gotten my albums in advance. They had played them to the letter, to the note. I went in for rehearsal and we didn't rehearse ten minutes until I said,*

E JIMMY AT TOKYO'S GRAND OLE OPRY.



LITTLE JIMMY WITH JIMMY TOKITA IN JAPAN, 1964.

'We don't need to rehearse if it's all like this.' These were Japanese musicians and they played the music to the note on everything. It was amazing, they had everything exactly like it was on the album, and only one kid in the whole group spoke English, and he was the interpreter for all of us. I worked in the Tokyo area for ten days, and on one of those ten days I did a concert for the Japanese public with an interpreter, of course. They had a 'Tokyo Grand Ole Opry' and they impersonated Eddy Arnold and Bill Monroe. I worked on that show and did my little songs and they knew them. Not that they understood every word that I said, but the minute I would start one of my tunes the applause came. The interpreter standing beside me would tell them what I was saying. It was interesting and educational and I just loved doing that. They were great."

On the other parts of the tour, the musicians were just military men that I worked with. They were in the military and played different instruments and had their own little groups that played the NCO clubs. I'd run into some good musicians, and some that should've just done their military work. But the guys that played did their job. I don't know whether they could have hacked it or not as a professional, but you make the best of everything. That's what you do, and I learned that you get a lot more out of strange musicians by praising them than you would by criticizing them. So we all got along good and everything worked out fine."

Dickens admitted that the tour was financially lucrative, but grueling with very little time off. *"We'd finish up a tour in one place, and you'd start maybe one day later by airplane to get to where you were going for the next part of the trip."*

JIMMY ON HIS WORLD TOUR.

THE LAST YEARS WITH COLUMBIA

Jimmy Dickens' last several years with Columbia Records saw 'Billboard' chart hits on *The Violet And A Rose, Another Bridge To Burn, He Stands Real Tall, May The Bird Of Paradise Fly Up Your Nose, When The Ship Hit The Sand, Who Licked The Red Off Your Candy*, and *Country Music Lover*.

Despite these, not to mention his earlier hit records, Columbia did not release all that many albums on Jimmy Dickens. In the 1960s, albums were very important to country music artists and the fans loved them, too. But album releases as abundant as those by his Columbia contemporaries Ray Price, Marty Robbins, and Carl Smith, seemed to elude Dickens. In these years Don Law was still producing Jimmy. Later, he was assisted by Frank Jones who eventually took over those duties entirely.

For the majority of his years with the label his contract stated that he was required to record eight titles per year. Some surviving documentation from Don Law's ledger sheets also state one album per year was to be produced. Columbia had more than enough earlier material to issue albums, but chose not to. In Jimmy's opinion, Columbia was not holding up their end of the contract in terms of album releases, and he eventually decided to leave the label. Jimmy's recollection of the contract arrangement is different from what the Don Law sheets state. *"My contract read for two or three albums a [illegible] if you go back and count them, there weren't but six or seven albums in the seventeen years I was with them. I couldn't get albums done, and albums were very important in those days."*

According to Dickens, he tried to get into the studio to record, but Columbia *"just didn't come through. They didn't record me enough to put out albums. When you're guaranteed two albums a year and you don't get but maybe an album every two years, that's not what the contract says."*

Dickens' recollection of six or eight albums is right on track. Columbia issued six albums, and its subsidiary Harmony released two. Upon leaving Columbia, Jimmy stated happily that there was no bitterness or hard feelings with Don Law or Frank Jones.

NOTES ON THE SONGS

The years of 1957 through 1966 were interesting years on record for Little Jimmy Dickens. As mentioned earlier in the text, it was Don Law's idea to use studio musicians exclusively to record. In most cases, Grady Martin was the session leader and the individual who lined up the musicians. *"Grady always set everything up. He knew who was available more so than I did, so I didn't have to go chasing musicians down. Grady was worth his weight in gold in the studio. That's why I made him the leader. He could get more out of musicians than anybody I've ever seen. He was just terrific at it. It had to be right for Grady or he wouldn't release it."*

Jimmy revealed that during the years of the recordings in this set, he would never rehearse with anyone ahead of time. The musicians learned everything on the spot in the studio. *"And that's the way we did it. I knew the songs. I'd just have a ledger full of lyrics, and what we were going to do next, and I'd just start singing. No tapes, no nothing."*

In terms of material, the songs came from varied sources. Some of the songs have quite a history, while others have very little. All of the quotes in this portion of the text are from Jimmy Dickens unless otherwise noted.

SESSION 27
MARCH 4, 1957

MAKING THE ROUNDS
I NEVER HAD THE BLUES
HAPPY HEARTACHES
LET'S QUIT BEFORE WE START

This was Dickens' first session to feature all-studio musicians. Of particular interest is the use of the harmonica on this session as played by Jimmy Riddle, who played on Dickens' first session. The electric lead guitar of Grady Martin in some cases is reminiscent of the sound Johnny Cash was using on his Sun recordings about this time. Jimmy also recalls the Jordanaires being present at this session, the first session to use a back-up vocal group.

Making The Rounds and *I Never Had The Blues* were both written by Boudleaux Bryant. Cedarwood Publishing Company was the source for Wayne Walker's *Happy Heartaches* and Eddie Camp's *Let's Quit Before We Start*. The latter had been cut at Dickens' previous session. Both George Jones and Hank Snow would make recordings of *Making The Rounds*.

SESSION 28
JUNE 18, 1957

WABASH CANNONBALL
I CAN'T HELP IT
JAMBALAYA
THE TRAMP ON THE STREET

About this time LPs were starting to appear regularly by country artists. The selections from this session were intended for album release only and appeared in Jimmy's first album, 'Raisin' The Dickens', which came out later in 1957. Within a few years albums were being produced by artists almost like packaged goods and would have one or two hit songs in them and the bulk of the remaining cuts would bere-makes of other artists' hit songs.

This would be the last session Jimmy did before leaving the Grand Ole Opry to go on the Philip Morris tour within less than two weeks. As on the previous session, electric guitar and harmonica are the featured lead instruments.

Wabash Cannonball was one of the most important songs of Roy Acuff's career. Jimmy had sung the song for years prior to this session, and continues to feature it on concerts to this day.

A hit song from the year 1951, *I Can't Help It* became a country standard thanks to its composer, Hank Williams, and *Jambalaya* likewise was made famous by Hank Williams, and was also one of his biggest commercial successes, being at #1 for fourteen of its twenty-nine weeks on the 'Billboard' country charts.

"I did 'The Tramp On The Street' because I liked the way Molly O'Day did it so well. I used to sing this in my show after the album came out." Written by Hazel and Grady Cole, it was the first song Molly O'Day recorded for Columbia Records in 1946 and became one of her biggest hits. Jimmy first got acquainted with Molly O'Day when she was going by the name of Dixie Lee and when they both worked with the Bailes Brothers at WJLS in Beckley, West Virginia. To this day, Jimmy remains a big fan of Molly O'Day's work.

LITTLE JIMMY AT THE
CACTUS CANYON, NASHVILLE.

SESSION 29
OCTOBER 1957

FAMILY REUNION
GOODBYE
WHATEVER YOU WERE

Rock 'n' roll was taking the country by storm and its effects on country music were devastating. Quite a few artists tried to adapt to the changes, but most were unsuccessful. At this session, Dickens is obviously heading in that direction. The latter two songs are as close to commercial pop as he ever got on record, complete with the background chorus. Dickens gives credible performances, but the arrangements simply were not what he was all about and attempts at this sound were not repeated.

All three of the selections recorded were composed by Boudleaux and/or Felice Bryant. Dickens would frequent the Bryants' home. *"He'd call me when he knew I was going to record."* The Jordanaires also play a prominent role in all three of these songs' arrangements. *"I use 'Family Reunion' as an opening song on every concert and I do it quite a bit on the Opry as an opening song as well. The opening line 'Kinfolks it's been a long, long time since I laid eyes on you,' gets everything going good as an opener."* Of the three songs recorded at this session, this was definitely the most 'country'. Though un-credited on the session sheet, Jimmy states that Dale Potter was the fiddle player on this track. In spite of the long standing popularity of this tune for Dickens and others who have done the song, including Bill Anderson, for some reason it only appeared on a single.

Although *Goodbye* was previously unissued, *"I remember that song in particular because the voices then were just beginning to really stand out and be a part of people's recordings. I remember the Jordanaires did such a great job on that particular song. They did a tremendous job on backup."*

With the Jordanaires as a prominent part of the arrangement, *Whatever You Were* appeared on the flip side of *Family Reunion*.

SESSION 30
APRIL 16, 1958

RECIPE FOR THE BLUES
(I GOT) A HOLE IN MY POCKET
DARLING, MY DARLING
ME AND MY BIG LOUD MOUTH

"Harold Bradley played that six-string bass on a lot of stuff, but basically most of the time he was just playing rhythm guitar." Bradley's name appears on many of Jimmy Dickens' sessions. The electric six-string bass guitar was starting to appear about this time on country music sessions. Played many times in unison with the string bass, it allowed for a heavier beat to be committed to the recordings, and is sometimes referred to as a 'tic-tac' bass. The instrument would be used on a number of Dickens' sessions, but this was the first.

Former band member Buddy Emmons adds his great steel guitar talents to the session. Also on hand in the spotlight are the twin fiddles of veteran session player Tommy Jackson and Tommy Vaden. For most of the first half of the 1950s, Vaden was a Rainbow Ranch Boy in the employment of Hank Snow, and played fiddle on many of Snow's best known hits.

Recipe For The Blues was authored by Mel Tillis and came from Cedarwood Publishing Company. *"It was just a filler."*

Harold Bradley's six-string bass can be heard to good avail in the background of this track.

Written by Boudleaux and Felice Bryant, *(I Got) A Hole In My Pocket* is in the rockabilly fashion both lyrically and instrumentally. Although only ever issued on a single, Ricky Van Shelton heard Dickens' recording, *"and did exactly the same musical arrangement and tried to get as much of the same sound as they possibly could."* Ricky Van Shelton had a Top 5 hit with the song in 1989 on Columbia.

Darling, My Darling is truly a fine country waltz ballad. *"It wasn't released, and I don't remember much about this one."* Instrumentally, it showcases Buddy Emmons' first rate steel playing. At the time only 21, Emmons was working for Ernest Tubb as Tubb's first pedal steel guitarist.

"Zeke Clements was the writer on 'Me And My Big Loud Mouth', and he brought that song and many others to me. But this one in particular I really liked. I recall the arrangement on this record was just tremendous. If you'll listen, we kind of got a western swing sounding arrangement on this. That was Buddy Emmons' idea." The song has been one of Jimmy's more popular novelties through the years and one which he still performs quite often. It previously was only issued on a single.

SESSION 31
JANUARY 28, 1959

COUNTRY WAYS AND CITY IDEAS
HANNAH
WHEN YOUR HOUSE IS NOT A HOME
THE HONEYMOON IS OVER

By the time of this session, Jimmy had been back on the road with his own group since the previous summer. He was being represented by the Jim Denny Artist Bureau. Denny, along with Webb Pierce, owned Cedarwood Publishing Company and the offices of the publishing company and the booking agency were all under the same roof on Seventh Avenue in Nashville. It was an easy arrangement for artists coming by to handle their business dealings and look for songs at the same time. *"I was right there just about every day that I was home."*

All four songs recorded at this session were only issued on singles. Steel guitarist Jimmy Day and fiddler Shorty Lavender, both employed by Ray Price as Cherokee Cowboys, here make their debuts on a Dickens session. Grady Martin would not be present at this session and the leader duties were handled by guitarist Hank Garland.

Country Ways And City Ideas was published through Cedarwood and written by Glen Smith. Dickens is also listed as a co-writer. *"Yes, but that's another one of those things that happened many times before where they told me to take the song and do what I could with it. If I was to record it I could change it any way I wanted to."*

"I got 'Hannah' from Mel Tillis at Cedarwood Publishing Company."

The 4/4 shuffle beat rhythm was extremely popular in country music at the time of this session, thanks to all the fine hits Ray Price was having utilizing this sound which he introduced on *Crazy Arms* in 1956. *When Your House Is Not A Home* was the first song which Jimmy Dickens recorded in this fashion. He would later record countless songs as shuffles and continues to use that rhythm with the strong walking bass line on most of the ballads that he sings today. At the time of this session, Roger Miller, writer of *When Your House Is Not A Home*, had just turned 23, and was writing songs for Tree Publishing Company.

"Roger Miller lived about three doors from me when I lived in East Nashville. Roger would write songs and bring them by the house and sit down a lot of times with just a guitar and sing them. This is the way that song came about. I don't think it made the charts, but I could feel the record was doing well when I'd go out on a concert. At that particular time I was working an awful lot of clubs in California and Las Vegas and different places, and I'd get a lot of requests for it." Though it was only released on a single, *When Your House Is Not A Home* became one of Dickens' most popular ballads, and one he continues to perform regularly. *"This is a very much requested song."*

On this cut, Tommy Jackson does the fiddle kickoff. In the middle of the song, three-quarters of the instrumental break is played by steel guitarist Jimmy Day. Steel enthusiasts through the years, including Buddy Emmons, have continually raved about this instrumental performance. The last quarter of the break features the twin fiddles of Tommy Jackson and Shorty Lavender.

From a songwriting standpoint, Roger Miller's longtime friend and songwriter extraordinaire Bill Anderson commented, *"Roger wrote several songs without choruses back around this time. One of the big songs which comes to mind from this period was 'Half A Mind' that was such a big hit for Ernest Tubb."*

When Your House Is Not A Home was sung by Patsy Cline and later recorded by Jean Shepard, Connie Smith, and Roger Miller. George Jones thought so much of the song and Jimmy Dickens' repertoire that he included it in his 1964 United Artists album 'George Jones Sings Like The Dickens'.

"Vic McAlpin brought me 'The Honeymoon Is Over'." Although this song was not published through Cedarwood, *"he was writing at Cedarwood at the time, and he was in there every day."* The solo fiddle work is by Tommy Jackson.

SESSION 32
OCTOBER 30, 1959

HEY MA! (HIDE THE DAUGHTER)
WE LIVED IT UP
(NOW WE'VE GOT TO LIVE IT DOWN)
HOT TEARS

As was the case on the previous session, Hank Garland was the session leader. 'Sonny' Burnette, who was such an important ingredient on Webb Pierce's mid-'50s recordings like *I Don't Care* and *More And More*, played steel guitar on this session. Two of the songs were obviously arranged with a more commercial and contemporary feel, including background voices and a rock 'n' roll-inspired electric lead guitar. Though uncredited, Jimmy feels quite sure the Jordanaires were on this session.

"John D. Loudermilk the writer, or either Mel Tillis offered me 'Hey Ma!' I'm not sure who, because Mel was writing and at that time stayed in the office all the time."

"Smiley and Kitty Wilson were a duet act with us and Smiley emceed the whole show. We were a package and we went out and worked the whole summer at county fairs on tours set up by Hap Peebles. Helen Carter and Kitty Wilson wrote 'We Lived It Up (Now We've Got To Live It Down)' while we were out on the road. They sang it to me and I liked it so very much. They were very thrilled that I wanted to take the song and record it. I don't know how the record did, but we got an awful lot of requests for it." For some reason, Kitty Wilson's name is absent from the composer credits on the record. Appearing only on a single, it was the 'country' record of this session.

"'Hot Tears' was a Boudleaux Bryant song. It was a good tune but it didn't do anything." This song also appears to have female voices in addition to those of the Jordanaires.

SESSION 33
MARCH 31, 1960

I'M JUST BLUE ENOUGH
(TO DO 'MOST ANYTHING)
WE COULD
ALONE WITH GOD

'Pig' Robbins makes his debut on a Jimmy Dickens session playing piano This certainly would have been one of Robbins' early sessions in Nashville. Also present is Morris Palmer, a black session drummer. This session likewise features background voices, most probably done by the Jordanaires.

Ira and Charlie, the Louvin Brothers, wrote many fine songs that they never got around to recording commercially, and among them was *I'm Just Blue Enough (To Do 'Most Anything)*. Charlie Louvin has said through the years that Ira actually wrote most of the songs and he just held the paper. Jimmy well recalled, *"At this particular time, Ira only lived two houses from me in East Nashville, so I saw him just about every day that I was home. And a lot of times when he'd write something, he'd come by and pick up the guitar and sit down and show me what he'd written. So, in this particular case, I asked him for the song and he let me have it to record. I'm one fellow that checks his mail every week, and I feel it out. On the Opry I try to do what people ask for, and I get a lot of requests for 'I'm Just Blue Enough (To Do 'Most Anything)'."* George Jones would record the song for his album of Jimmy Dickens songs.

We Could has been one of the most popular ballads Jimmy Dickens has ever recorded. Written by Felice Bryant, Jimmy was the first to record the song in 1955 and it became a country standard. Here the song is done with background voices and was included in his second Columbia album.

Of *Alone With God*, Dickens recalls, *"Danny Dill was a writer for Cedarwood and he had been with them for many years. This was a very, very good recitation that Danny wrote. For many years he and his wife performed as Annie Lou and Danny on the Opry and they toured with the Duke Of Paducah. Danny was a very fine emcee and a great singer himself."* This song would be used as the title track of the 1965 Harmony album which was basically a reissue of Dickens' early ten inch album release 'The Old Country Church'.

one I had done down through the years." Roy Acuff recorded the song originally in 1942. *I Cried Again* was a popular country song in the 1950s that was written by Decca recording artist Autry Inman. Jim Eanes had an un-charted hit with the song on Decca in 1952, and there's an aircheck of Hank Williams singing it.

"'John Henry' was the very first song that I ever sang on the Grand Ole Opry back in 1948 when I was a guest on the Prince Albert show." The folk hero John Henry was from West Virginia and worked in the Big Bend Tunnel not far from where Jimmy grew up. Dickens continues to feature the song at the Opry and on personal appearances.

SESSION 34
APRIL 28, 1960

CARELESS DARLIN'
FIREBALL MAIL
I CRIED AGAIN
TOMORROW NEVER COMES
JOHN HENRY

This session's songs were all released in Jimmy Dickens' second album, 'Big Songs By Little Jimmy Dickens'.

'Junior' Huskey was one of Nashville's premier bass players and this was his first Dickens session. Also on hand were 'Shorty' Lavender, Jimmy Day, and drummer Steve Bess, all borrowed from Ray Price's Cherokee Cowboys. As was true in most cases, Grady Martin was the session leader. *"Columbia told me to just pick the songs that I would like to do for an album, and they gave me the freedom to do that. These were songs that I'd done, not on the Opry, but songs that I liked and songs that I liked to sing."*

Careless Darlin' and *Tomorrow Never Comes* were both big hits for Ernest Tubb in the mid-1940s, while *"'Fireball Mail' is*

SESSION 35
APRIL 28, 1960

HAVE I TOLD YOU LATELY THAT I LOVE YOU
TOMORROW'S JUST ANOTHER DAY TO CRY
A PETAL FROM A FADED ROSE
SINGING WATERFALL
PINS AND NEEDLES (IN MY HEART)
MY HEART'S BOUQUET

After an hour-and-a-half break, quite possibly for lunch, the same crew of musicians returned to the studio at 2:30 PM to cut the remainder of the album, 'Big Songs By Little Jimmy Dickens'. *"I thought this was one of the best albums we ever did, music wise and vocal wise. I thought everything about that album was as close as I could ever do to getting it the way I would really like to have it done. But that's just my opinion."* For those who aren't sure what 'hard country' music is, they only need to listen to this album to find out. Dickens is in great voice and the instrumentation is soulful and should serve as a clinic for those learning how to play 'real' country music.

The husband and wife team of Lulu Belle and Scotty Wiseman wrote *Have I Told You Lately That I Love You*, and it has since been recorded by countless artists. *Tomorrow's Just Another Day To Cry* was cut in the 1950s by several artists including Ernie Lee, Hank Locklin, the Davis Sisters, Rex Allen, and Patti Page.

"I can't remember exactly who had a big record on 'A Petal From A Faded Rose', but it sounds like something Rex Allen would have done in the past." The song was composed by veteran finger-style guitarist Merle Travis and Leon Rusk.

Molly O'Day was the first person to record several of Hank Williams' compositions before Williams himself even did. Such was the case with *Singing Waterfall* which Molly cut in 1948 for Columbia. *"I tried to do the Molly O'Day version of it."*

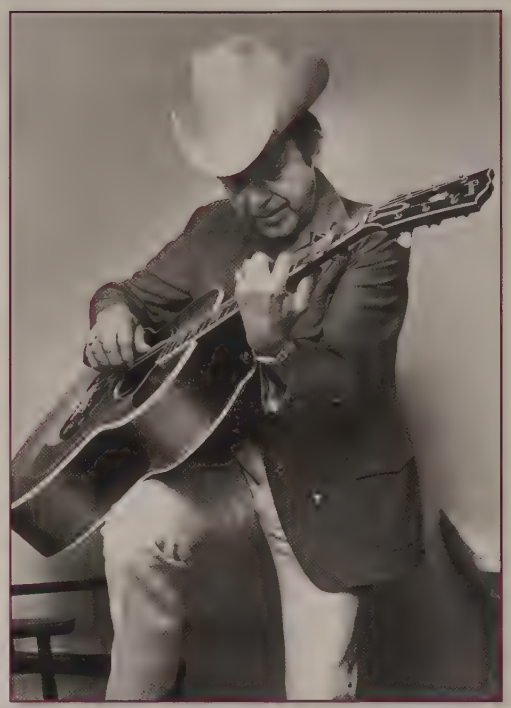
My Heart's Bouquet has always been one of Jimmy's very favorite ballads. He and Graydon Hall, a writer with Acuff-Rose, wrote it, and Jimmy originally cut the song in 1949. It was a Top 10 hit then, appearing as one side of his third record. George Jones also recorded this song for his album of Dickens songs. In bluegrass, Hylo Brown featured this song for years although he never recorded it.

Roy Acuff first recorded *Pins And Needles (In My Heart)* for Columbia back in 1945, the year that he and Dickens first met.

SESSION 36
FEBRUARY 2, 1961

TALKING TO THE WALL
EIGHT MORE MILES
FAREWELL PARTY
TWENTY CIGARETTES

This session features some new personnel to a Dickens session with 'Kelso' Herston on six-string bass guitar,



Paul Yandell on electric lead guitar, Johnny Sibert on steel guitar, and Willie Ackerman on drums. This would have been one of the earlier sessions Ackerman had done in Nashville. Paul Yandell made quite a name for himself as the Louvin Brothers' lead guitarist, but at the time of this session he was a Tennessee Mountain Boy in the employment of Johnnie & Jack and Kitty Wells. Steel guitarist Johnny Sibert was a true stylist who did so much for many years to be the biggest instrumental part of Carl Smith's recordings. Dale Potter who had graced so many of Jimmy's recordings, makes his final appearance on a Dickens session playing twin fiddles with Tommy Jackson.

Dickens' recollections are that the ballads from this session did well. He would eventually record a number of Harlan Howard compositions but *Talking To The Wall* was the first. *"I really didn't go to Harlan for songs. When he had something, he came to me. If he had something that he thought I would like or could sing, he'd always bring it to me or call me to come listen to it."*

Eight More Miles was written by Cedarwood staff writer Wayne Walker. *"Wayne was in there everyday at Cedarwood. The days that I wasn't on the road, I was in Mr. Denny's office checking on what the schedule was or the dates, and just getting up to date. You had to go right through all that nest of writers to get into his office."* Consequently, Jimmy Dickens and most of the other artists Jim Denny represented got much of their material this way.

Lawton Williams is probably best known as the writer on the 1957 smash hit *Fraulein*. Williams also wrote some other songs, including *Farewell Party*, and actually had the first record out on a small independent label. *"Ray Price brought me that song. It had been submitted to him, but it just wasn't the type of thing he wanted to do. Ray thought it would be a good song for me, so I recorded it."* Johnny Bush recorded it for Stop Records on his first album, but the song would achieve its greatest popularity from Gene Watson after he released it on Capitol in 1979. *"Gene Watson heard the Johnny Bush record and when I talked to Gene about it, he didn't know that I'd ever done it."*

Twenty Cigarettes came from Cedarwood Publishing Company. *"I remember this song didn't do all that well."* said Jimmy, although it had a strong pedigree. The writers were A.R. Peddy, writer of Webb Pierce hits like *Honky Tonk Song, I'm Tired*, and *Holiday For Love*, and Mel Tillis.

SESSION 37
NOVEMBER 7, 1961

IT'S ME THAT HURTS THE MOST
HONKY TONK TROUBLES
THE WHOLE WORLD SEEMS DIFFERENT

The songs recorded at this and the next three sessions were all slated for release in Dickens' third Columbia album 'Out Behind The Barn'. The album cover featured a painting of Dickens in a barn type setting with two milk kegs nearby. The cover art was painted by Thomas B. Allen, who had already done a couple of Lester Flatt & Earl Scruggs album covers on Columbia. During the 1960s he would do the paintings which Columbia used on all but one of Flatt & Scruggs' album covers. When asked about the Dickens cover, Allen stated, *"I had done a couple of the Flatt & Scruggs covers and Columbia contacted me to do the cover for this Jimmy Dickens project. They sent me some photographs of Dickens and I used a barn on my property as the idea for the backdrop, and just kind of went*

from there. When the job was completed I got paid three hundred dollars." Dickens has said he's always loved the cover of this album.

This session brings in some musicians new to a Dickens session with Bill Pursell on piano, John Greubel on drums, Cecil Brower, who had previously worked with Hank Thompson on fiddle, and Billy Grammer on lead guitar and session leader. After a six year absence, Walter Haynes returns to play steel guitar. The Jordanaires, according to Jimmy, were also present.

As was the case with his first album, Columbia let Dickens pick the material for this release.

"Kent Westberry is the writer on 'It's Me That Hurts The Most'. He was also a writer for Cedarwood, and he brought that song to me. Kent wasn't in the office all the time, but he did write for them. Kent worked as front man and played rhythm for Tex Ritter for many, many years. Kent and I were good friends and traveled a lot on the road together."

Honky Tonk Troubles was another Cedarwood song from staff writers Irene Stanton and Wayne Walker. Also issued as a single, *"It was a good record for us."* Irene Stanton was the Nashville girlfriend of Columbia's A&R man Don Law; Wayne Walker was a Shreveport songwriter who wrote several hits for Webb Pierce as well as Andy Williams' pop hit *Are You Sincere*.

"Danny Trobridge, a young man that I met in California, was working at the Foothill Club in California. He was a drummer and he was singing 'The Whole World Seems Different' every night. I just learned to like it, you know, and one night I asked him about the song and he said he had written it. So I brought his tape back and learned the song and cut it without him even knowing it. Then I called him and told him that I'd done his song and he was very, very thrilled about it." Jimmy stated that he got Trobridge's approval to make his own arrangement and take part of the writer's credits.

SESSION 38
NOVEMBER 8, 1961

STRING, ERASER AND BLOTTER
BEFORE I MET YOU
THE BEST YEARS OF YOUR LIFE
SLOWLY
OUT BEHIND THE BARN

"'String, Eraser And Blotter' was written by Shorty Long, who had a park up in Pennsylvania. I'd had this song for a couple of years and liked it very much. I was holding this song until I did another album." The Stanley Brothers recorded it in a bluegrass context for King two months before this session.

Before I Met You had been a big hit for fellow labelmates Lester Flatt & Earl Scruggs, and later Carl Smith. It was written by Joe 'Cannonball' Lewis, who recorded for MGM in the early 1950s.

Written by Keith Lloyd, Red Sovine had a Decca single on *The Best Years Of Your Life* in 1956. *Slowly* was a #1 smash hit in 1954 for Webb Pierce and introduced the sound of the pedal steel guitar as played by former Dickens band member Bud Isaacs.

This track of *Out Behind The Barn*, is the re-recording originally done by Dickens in 1954.

SESSION 39
NOVEMBER 8, 1961

I'M MAKING LOVE TO A STRANGER

After an hour's break, the same musicians returned to the studio to record this single song. *"Boudleaux Bryant gave me that at his house one day."* Jimmy had previously recorded it on June 2, 1953.

SESSION 40
NOVEMBER 20, 1961

NIGHT TRAIN TO MEMPHIS
THE VIOLET AND A ROSE
OUT BEHIND THE BARN

Jimmy Dickens idolized Roy Acuff before the two were ever acquainted, and through the years Dickens sang many of Acuff's songs and got around to recording a few of them as well. Included in the 'Out Behind The Barn' collection was *Night Train To Memphis*, a number Acuff had done for Columbia back in 1942.

After an eight year absence, Jimmy Dickens reappeared in the 'Billboard' charts with the single *The Violet And A Rose*. Released in July of 1962, it entered the charts on November 3, and during its eight week stay got up to Number 10. *"I got that song from Bud Auge. He was a writer that I met in Minneapolis when I used to work at the Flame Club a lot. Bud would come to our show and talk about his songs and we became pretty close friends over the years. He wrote it together with John Reinfeld and Johnny Western; he's a great singer and a great performer.* (Western did the first recording of the song in 1952, see BCD 15552) *I brought it back to town and showed it to Mel Tillis and he made a few minor changes in it. I liked that song very much and I still get a lot of requests for it."* Many people have recorded *The Violet And A Rose*, including Mel Tillis. The song was Tillis' very first 'Billboard' entry in 1958, four years before Dickens had a hit with it. The song was greatly popularized in bluegrass thanks to the fine Epic recording by Jim & Jesse in 1963.

Unquestionably, *Out Behind The Barn* is one of the most enduring favorites and biggest hits in the career of Little Jimmy Dickens. *"One day I was doing a television show on WSM and I was in overalls and a little tank shirt and a straw hat. They had a plow there and some plow lines that somebody was pulling on, as if we were plowing, and I was doing Boudleaux's song, 'Plain Old Country Boy'. When the show went off, Boudleaux called me on the phone and said, 'Can you come by the house?' And I said, 'Yeah.' He said, 'I just wrote you another song.' While that T.V. show was on he wrote 'Out Behind The Barn.'"* Released originally in May of 1954, the song got up to number 9 during its seven week stay on the 'Billboard' Disc Jockey chart. This minimal chart activity doesn't compare with the song's longevity in terms of being a hit for Little Jimmy Dickens. On the version here, Jimmy does a fine job on one of his most requested songs.

SESSION 41
NOVEMBER 29, 1962

RUNNING INTO MEMORIES OF YOU
SORROW'S TEARING DOWN THE HOUSE
POLICE, POLICE

The absence of a fiddle is unique to a Dickens session of this era.

Running Into Memories Of You is from the pen of Wayne Walker, Mel Tillis, and Benny Joy, *"I got this song from Benny Joy. He was a staff writer with Cedarwood, too. 'Sorrow's Tearing Down The House', is a song I liked very much."* Written by Mel Tillis and Kent Westberry, this song came from Cedarwood.

Clyde Beavers was an artist who recorded for Decca and Mercury in the late 1950s and early 1960s. He first introduced *Here I Am Drunk Again* which was a hit before being a much bigger hit for Moe Bandy. Beavers wrote *Police. Police."*

SESSION 42
JUNE 4, 1963

ANOTHER BRIDGE TO BURN
I AIN'T COMIN' HOME TONIGHT
I'LL SIT THIS ONE OUT

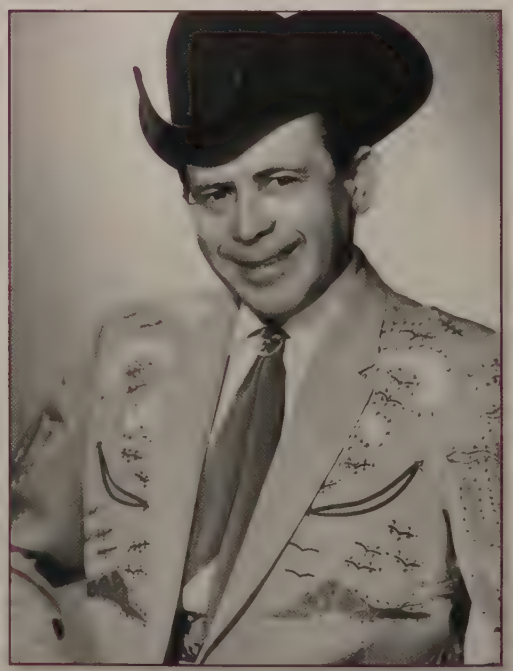
Harold Bradley was the leader on this session. Jerry Kennedy and Wayne Moss on guitars are both new to a Dickens session. Bob White, a former Brazos Valley Boy with Hank Thompson, also comes in for the first time to produce the sound of triple fiddles along with Tommy Jackson and Cecil Brower.

This session in part marks the beginnings of what would become 'Handle With Care', the third Dickens album. *Another Bridge To Burn* is truly one of the great honky tonk country songs of the 1960s. The song has been recorded by numerous artists, but Jimmy Dickens was the first. This song written by Harlan Howard, *"It did exceptionally well. I was out in Harlan's office. He was with Pamper Music at that time and their office was out in Goodlettsville."* This song was released on a single and became a very popular song for Dickens in spite of its dismal chart activity. It only got up to number 28 during its two week stay on the 'Billboard' charts in December of 1963. The song has been a favorite of Dickens' fans and he continues to perform it to this day.

Jimmy's labelmate Ray Price had a fine cut on the song and also used it as the title of one of his Columbia albums.

I Ain't Comin' Home Tonight was another Roger Miller song that Roger brought over to Jimmy's house. With a tambourine and a lot of extra voices, this novelty was previously issued as the flip side of *Another Bridge To Burn*.

Marijohn Wilkin, the writer of hits like *PT 109, Waterloo*, and *Long Black Veil* wrote *I'll Sit This One Out* with another Cedarwood Music writer, Fred Burch, who had been her cowriter on *PT 109* and had himself authored hits like *Tragedy*.



SESSION 43
MARCH 31, 1964

IS GOODBYE THAT EASY TO SAY
I LEANED OVER BACKWARDS FOR YOU
TOO MANY IRONS IN THE FIRE

Ben Schaeufele professionally known as Big Ben Keith, makes his debut playing on a Dickens session on steel guitar. Keith had previously played with Faron Young. Veteran rhythm guitarist Ray Edenton makes his first appearance here on a Dickens session.

Is Goodbye That Easy To Say was written by Benny Joy and Marijohn Wilkin and like so many other songs was one Jimmy got from Cedarwood Publishing Company. *I Leaned Over Backwards For You* and *Too Many Irons In The Fire* were both authored by Harlan Howard. *"I probably got these at the same time I got 'Another Bridge To Burn'."* Jimmy still regularly performs *I Leaned Over Backwards For You*.

SESSION 44
SEPTEMBER 2, 1964

WATCHING THE FIRE GO DOWN
HE STANDS REAL TALL
STEPPING STONE

Jimmy's former employee Buddy Emmons returns to play steel guitar on this session. 'Buddy' Spicher makes his first appearance on a Dickens session.

Watching The Fire Go Down was written by Harlan Howard. *"That was a good song but I haven't done it in quite some time now."* Dickens had a 'Billboard' chart record with *He Stands Real Tall* in 1965. It spent eighteen weeks on the charts beginning April 10, and got up to #21.

"A guy I know by the name of Smokey Stover wrote 'Stepping Stone'. He was a night club singer. He was a good singer in that George Jones style of singing. I met him in Houston and he showed the song to me. I liked it well enough to do it. Smokey said I could put it with any publishing company I liked so I put it with Cedarwood. He also wrote some songs for George Jones."

SESSION 45
SEPTEMBER 3, 1964

SHE'S NOT FORGOTTEN YET
THINGS HAVE GONE TO PIECES
LIFE TURNED HER THAT WAY
HANDLE WITH CARE

Recorded just one day after the previous session, this day's worth of titles would complete the 'Handle With Care' album.

She's Not Forgotten Yet is a fine country shuffle written by Grand Ole Opry star Del Reeves and his wife Ellen. *"Del Reeves and his wife wrote some good songs and this was a very good one. It was a good four-four walking beat thing."*

From the pen of Leon Payne, *Things Have Gone To Pieces* is best known as a George Jones hit, *"but I had it before Jones did. George changed the lyric quite a bit. I was in Houston working a club for two or three days and I went to Leon Payne's house for dinner and he played this one for me and some other things. He also played me 'When You're Seventeen', a recitation which I did later for Decca."* Leon Payne, a wonderfully talented artist who was blind, wrote and recorded many fine songs on Capitol among other labels. His best remembered songs are *I Love You Because* and *Lost Highway*.

Life Turned Her That Way has been a hit song three different times; most recently as a #1 hit for Ricky Van Shelton in 1988. Prior to that Mel Tillis had a #11 release with the tune in 1967. And though an un-charted record, the song has also been a hit for Little Jimmy Dickens, who had the first release on the tune. *"Harlan Howard said, 'I wrote this song for you, and I don't want anybody else to do it but you.' He would write certain ballads and he'd hold them back and say, 'Oh, this is a Jimmy Dickens song.' And he kept them for me. Harlan put this one in Wilderness Music which was his own publishing company. This was after he had pulled away from Pamper but before he went to Tree."* Released as the flip side of *He Stands Real Tall*, the single was issued in March of 1965. The song remains a popular ballad which Jimmy still performs regularly.

Co-written by Kent Westberry and Jimmy Dickens, *Handle With Care* was the title track for the album that had been recorded over this and the past three sessions. *"We were out on the road, but I can't remember exactly where we were. Kent Westberry and I were in a hotel room just sitting there visiting and I had a box of 45s out there I had for promotion. Kent looked at the box and it said, 'Handle With Care' on it. He said, 'That's a good title for a song.' And we wrote 'Handle With Care' that night."*

SESSION 46
MARCH 3, 1965

I CAN'T GET OVER ME
HE KNOCKED ME RIGHT OUT OF THE BOX
COLLECTION OF FAILURES
THE BACK OF MY HAND

All four tracks from this session would become part of Dickens' fifth album, 'May The Bird Of Paradise Fly Up Your Nose'. Two new players are introduced to a Dickens session for the first time: Pete Drake on steel guitar, and fiddler Keith Coleman *("He's one of those western swing fiddlers that worked with Hank Thompson for years.")*

"I got 'I Can't Get Over Me' from Wayne Walker. and 'He Knocked Me Right Out Of The Box' was a little novelty piece that Harlan Howard wrote. Gordon Terry wrote 'Collection Of Failures' and it had never been recorded. He sang it to me one day and I said, 'I like it. When I do an album, I'd like to put it in there.'"

The Back Of My Hand was composed by Skip Graves. *"I got a bunch of songs from this fellow. When I was in California working a tour I became acquainted with Mr. Graves. He gave me a whole bunch of songs on tape with just him and a guitar and I brought them back to Tennessee, and the more I listened to them, the more I liked them. So, at this particular period I recorded several of his songs. I took them and rearranged them and rewrote some of the lyrics and dressed them up a little bit."*

SESSION 47
MARCH 4, 1965

TWICE THE FOOL
MAY THE BIRD OF PARADISE FLY
UP YOUR NOSE
CALL HIM ME
MY EYES ARE JEALOUS

This session's output, like the day before, also went into the album 'May The Bird Of Paradise Fly Up Your Nose'.

Twice The Fool is also a Skip Graves tune. *"That song was later one of Gene Watson's first records."*

LITTLE JIMMY'S '10-ZILLION DOLLAR DOBRO'.

As lengthy a career as Jimmy Dickens has had, it's hard to imagine that he's only ever had one No.1 hit. That hit was *May The Bird Of Paradise Fly Up Your Nose*. *"The song was written by Neal Merritt who was a disc jockey in El Paso, Texas for years and years. He had written some other things. He had written a ballad that one of those trio singing groups like the Mills Brothers or the Ink Spots had done in the pop field. Hap Wilson lived here in Nashville and was writing for Central Songs in Los Angeles. Hap was the same guy who brought me 'A-Sleepin' At The Foot Of The Bed'. We were in the studio doing this session and I had all the material ready and laid out as to what we were going to do that day. Hap walked in in the middle of the session and sat around there for awhile and he finally said to me, 'I brought a tape. Can you take a minute and listen to it?' I said, 'We never do that. We've got all the stuff ready.' And he said, 'I've got you a hit and it's right here under my arm. I've got it right here if you'll just take five minutes to listen to it.' Well, I took it and went into another studio and listened to it. and I knew when I heard the first verse and the chorus that I was going to do it. It was just a simple song. I brought it back up and asked Don Law if they'd play it for the guys in the studio. They played it through two or three times, and I took the lyric and set it up on the music stand and we did it on the first take. We ran it down twice, but the first real take for the recording was the one that we got. Everybody flipped over it! Johnny Carson had kicked that phrase 'May the bird of paradise fly up your nose' around for so long, I thought at this time that it would be a clever thing to insert in the show as just an addition to the concert."*

The single wasn't released until six months later on September 7. It started gaining momentum and entered 'Billboard' on October 9. After such a long dry spell without any big hits, *"That was an overnight hit, it seemed to me. I was in Japan and the Far East in southeast Asia and into Vietnam entertaining the men and women in the Armed Forces of America when that record came out. And I called home one time from over there – I was fortunate enough to get through – and my wife said, 'You've got a hit record,' and I said 'What?' 'You've got a hit record, and 'Bird Of Paradise' is flying up the charts.'"* The record did fly up the charts for nineteen weeks, spending two weeks at #1. On the 'Billboard' pop charts, it got to number 15.

"'The Bird' was the biggest thing I ever did. I don't know what the final sales were, but the album sold well, and the single I know did half a million or more because I've gotten paid on more than that." The record was a hit two years before the Country Music Association had its first awards. Jimmy received a Grammy nomination for the record and Columbia presented him with its 'Golden Guitar' award for sales in excess of 250,000 copies, which made it one of the overall major hits of the first half of the 1960s. Merritt never wrote another major hit, although he cowrote *It Ain't No Big Thing (But It's Growing)*, an Elvis album cut from 1970.

Two more songs were cut at this very productive session. *Call Him Me* is another song from California writer Skip Graves. *"I still have that old tape of Skip's. There's a lot of good songs on there."* *My Eyes Are Jealous* is a popular shuffle which appeared on the flipside to *May The Bird Of Paradise Fly Up Your Nose*. Credited to steel guitar great Jimmy Day, the song is one Dickens still performs regularly. *"I do it quite often because the people ask for it, and my band likes it, too. My name is not on that, but Jimmy Day and I wrote that song together."*

SESSION 48
MARCH 10, 1965

HALF-WAY LOVED
LITTLE JACK DANIEL
MAKE ME AN OFFER
A ROSE FROM THE BRIDE'S BOUQUET

Max Powell was Webb Pierce's right-hand man for many years. Powell made some records for Decca and also wrote songs for Cedarwood, and *Half-way Loved* is one he wrote with fellow Cedarwood writer Wayne Walker.

Little Jack Daniel was written by Kent Westberry and Jimmy Dickens *"It was a neat lyric about Jack Daniels, that he was a clever little man that sat on the back of the bar in a little black hat and a little black suit. Kent and I wrote that the same night we wrote 'Handle With Care'."* Dickens would later record the song for Decca in 1969.

"Hugh X. Lewis and all the staff writers with Cedarwood always knew when you were going to record, so they'd start pitching you songs." Make Me An Offer was authored by Lewis and Benny Joy, and had been previously recorded on Columbia by Carl and Pearl Butler in 1964.

LITTLE JIMMY WITH HIS NEW NUDIE SUIT, REFLECTING HIS HIT *MAY THE BIRD OF PARADISE FLY UP YOUR NOSE.*

Jimmy had originally recorded in 1949, and it was one side of his fifth record *A Rose From A Bride's Bouquet*. Although listed as one of the writers, Dickens says, *"I got the song from Fred Rose, but I really didn't have anything to do with writing it, but it was pretty much my arrangement. I didn't rewrite the lyrics, but I redid some of the melody on it where I felt I could feel it better in certain places. It was a little bit different than the way it was written, so they put my name on it."*

LITTLE JIMMY WITH HIS GOLDEN GUITAR AWARD FOR HIS HIT *MAY THE BIRD OF PARADISE FLY UP YOUR NOSE.*

SESSION 49
DECEMBER 14, 1965

WHEN THE SHIP HIT THE SAND

Interestingly, only one song was recorded at this session. *"Larry Kingston was writing for Pete Drake at his publishing company. I thought he was a clever writer and he gave me that song. I was in there looking for material and when I heard it I thought it would be clever to follow up the 'Bird Of Paradise' with. It was in that vein, and the music fit, so that was the follow up."* Indeed, it was a good follow up record but unfortunately, was not nearly as successful. It charted in 'Billboard' on February 26, 1966 and got up to #27 during its eight week stay on the charts. The song later appeared in the album, 'Little Jimmy Dickens' Greatest Hits'.

SESSION 50
DECEMBER 15, 1965

WHERE THE BUFFALO TRUD
MY BABY TAKES GOOD CARE OF ME
JENNY NEEDS A G-STRING
(FOR HER OLD GUITAR)
TRUCK LOAD OF STARVING KANGAROOS

The three novelties of these four titles appeared in the albums 'Little Jimmy Dickens' Greatest Hits' and 'Big Man In Country Music'.

Where The Buffalo Trud was written by Vic McAlpin. *"That was a filler. Sometimes you'll do fillers in an album."*

"I had asked Dallas Frazier to give me a tape on several songs and he did. Dallas was the writer on 'My Baby Takes Good Care Of Me', and I loved it. It was a beautiful song." Unfortunately, this is one of six songs that were never issued by Columbia, and could not be located and appear to be lost.

Jimmy got *Jenny Needs A G-String (For Her Old Guitar)* from Hap Wilson. *"It was through Central Songs and anything I got through Central would've been through Hap."* The song was written by Ned Miller who had a big hit with *From A Jack To A King* and *Do What You Do Do Well*. *Truck Load Of Starving Kangaroos* was on the same tape from Dallas Frazier which also had *Where The Buffalo Trud*.

SESSION 51
DECEMBER 15, 1965

POSSUM HOLLER
BUTTER BEANS
WHERE THERE'S A WILL

This session began after an hour's break from the last session. Two of the songs from this session would be included in the 'Big Man In Country Music' album.

Dallas Frazier wrote *Possum Holler* and it came to Jimmy on the same tape as *Truck Load Of Starving Kangaroos* and *My Baby Takes Good Care Of Me*. *"Mr. Law submitted 'Butter Beans' and he wanted me to do that. I think it had been done by someone on the west coast where it was very, very popular out there but it hadn't gotten back in this part of the country as yet. He wanted me to do it, and so we did."* The song was originally only on a single.

"'Where There's A Will (There's A Law Suit).' I got from Larry Kingston."

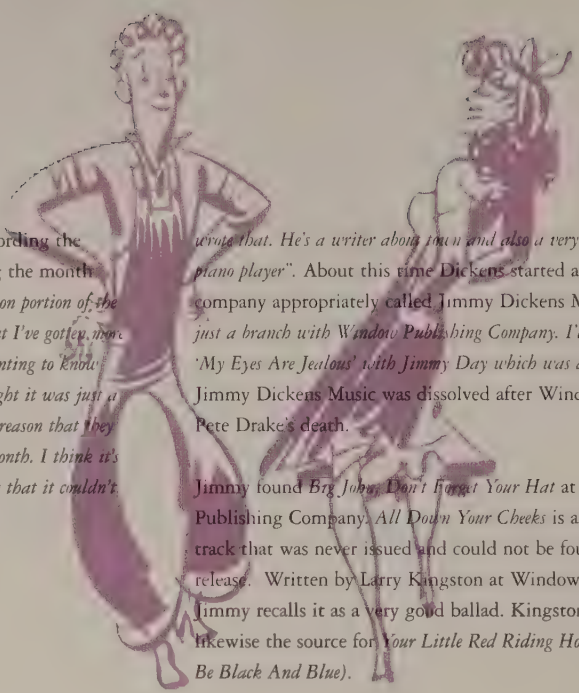
SESSION 52
APRIL 27, 1966

WHO LICKED THE RED OFF YOUR CANDY
YOU DON'T HAVE TIME FOR ME
SEPTEMBER MEMORIES

Regarding *Who Licked The Red Off Your Candy*, *"That was a novelty song I got from Larry Kingston and Pete Drake."* It charted in 'Billboard' on July 9, and during its five week stay got up to #41. To commemorate the record, Nudie Cohen made Jimmy a suit which had fancy candy stripes on the pants legs.

You Don't Have Time For Me was a ballad that only appeared on a single. It was brought to Jimmy by its writer Hank Cochran. *"Hank Cochran and I were very good friends."*

September Memories is another unissued song which could not be found for this release. It was written by Leon Payne, and Jimmy got it in Houston at the same time as *Things Have Gone To Pieces* and *When You're Seventeen*. Payne recorded the song for Starday in the early 1960s. Since recording the tune, Jimmy has featured it every year during the month of September. *"I've done that song on the television portion of the Opry and I don't think I've ever done anything that I've gotten more mail on. The mail just flooded in on that song wanting to know where they could buy that record. I've always thought it was just a shame that they didn't release it, but I suppose the reason that they didn't was because it was so timely for a certain month. I think it's a beautiful song and I really love it. I'm just sorry that it couldn't be located for inclusion in this set."*



SESSION 53
APRIL 28, 1966

DOGGONE IT
STOP YOUR EYES
I JUST HAD A BAR OF SOAP

Doggone It and *I Just Had A Bar Of Soap* were in *"the same bunch of songs I got from Pete Drake for this album."*

Stop Your Eyes was previously unissued and could not be found. *"I can't even remember that song, but it was a Dallas Frazier song, so it had to be a good one. I don't know why it was never released."*

SESSION 54
AUGUST 31, 1966

YOU'VE DESTROYED ME
BIG JOHN, DON'T FORGET YOUR HAT
ALL DOWN YOUR CHEEKS
YOUR LITTLE RED RIDING HOOD
(WILL BE BLACK AND BLUE)

You've Destroyed Me was the last ballad Jimmy Dickens recorded for Columbia that was released. *"Willie Rainsford wrote that. He's a writer about town and also a very, very fine piano player"*. About this time Dickens started a publishing company appropriately called Jimmy Dickens Music. *"It was just a branch with Window Publishing Company. I'd written 'My Eyes Are Jealous' with Jimmy Day which was at Window."* Jimmy Dickens Music was dissolved after Window founder Pete Drake's death.

Jimmy found *Big John, Don't Forget Your Hat* at Cedarwood Publishing Company. *All Down Your Cheeks* is another track that was never issued and could not be found for this release. Written by Larry Kingston at Window Music, Jimmy recalls it as a very good ballad. Kingston was likewise the source for *Your Little Red Riding Hood (Will Be Black And Blue)*.

SESSION 55
SEPTEMBER 1, 1966

ONE FOOT IN THE GRAVE
COUNTRY MUSIC LOVER
I'VE BEEN BUSY

From this last session at Columbia, only *Country Music Lover* was issued. Unfortunately, the other two titles could not be found.

One Foot In The Grave was a novelty tune written by Larry Kingston which Jimmy found at Window Music. *Country Music Lover*, was Dickens' final 'Billboard' chart entry on Columbia. It charted on March 11, 1967, and during its fourteen week stay, it reached #23. The song was written by Bobby Braddock. *"Bobby's a good novelty and ballad writer. He's written a lot of songs for George Jones."*

"'I've Been Busy' was a very, very good ballad. You know anything that Hank Cochran would write would be good. I don't know why that was never released."

AFTER THE BOX

Following the termination of the Columbia contract, Jimmy Dickens began recording for Decca in July of 1967. With Decca, Jimmy re-recorded a number of his earlier novelty and ballad hits for albums, but also came up with fine ballads and chart hits, most notably the tearful recitation *Ragged Ann*. By 1971, he had moved over to United Artists, and would later record for Gusto and other independent labels including his own, Tater Patch.

Tragedy struck on January 1, 1968 when his wife Ernestine was killed in an automobile accident near Sherman, Texas.

SWEET TASTE OF SUCCESS –
A PEPPERMINT PARTY IN CONJUNCTION WITH HIS NEW SINGLE *WHO LICKED THE RED OFF YOUR CANDY?*

From the late 1960s through the early '70s Jimmy did many overseas tours for United States servicemen, some of which were during the Christmas season. In all, he did thirteen in Europe and three in the Far East and Southeast Asia. On some of these Jimmy was right in the combat zone. There were numerous close encounters. *"In Vietnam, it got into the close hairy thing. To come that close to being blown away and to come home without a scratch was amazing. I feel like I was meant to go and do that."*

Jimmy's personal life took on much happiness after wedding Mona Evans on December 24, 1971, and after twenty-five years of marriage, both remain very much in love and devoted to one another.

In 1975, Jimmy rejoined the Grand Ole Opry after an eighteen year hiatus, and in 1983 received country music's highest honor when he was inducted into the prestigious Country Music Hall Of Fame. By the early 1990s after over forty years of one night stands and averaging 100,000 miles annually on the road, Jimmy began to slow down.

Today, Little Jimmy Dickens and the Country Boys appear at the Grand Ole Opry every weekend when they're not out on select personal appearances. Dickens continues to entertain as he's done for almost sixty years to long-time fans as well as new fans who are just discovering there's a lot more to this man than novelty songs.

Little Jimmy Dickens is without a doubt one of the greatest entertainers, showmen, master of ceremonies, good will ambassadors, troupers and interpreters of a country ballad that the country music industry has ever known.

EDDIE STUBBS
WSM 'Grand Ole Opry' Announcer
Nashville, Tennessee June 1, 1997

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The sources for the quoted material gathered in this booklet were taken from two lengthy interviews with Jimmy Dickens. First, from an interview on December 8, 1992 regarding the song histories, and secondly on September 25, 1996 covering his life's story. Quotes were also used from a souvenir cassette tape 'This Is My Life Story by Little Jimmy Dickens'.

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Special thanks to Otto Kitsinger for continually sharing his wealth of knowledge, advice, patience, and friendship. Words cannot express my appreciation for all of his assistance.

Without a doubt, the deepest and most sincere thanks goes to Jimmy Dickens. His hospitality, time, research, photographs, and most of all his music, is why this Bear Family release and its previous volume have been made possible. The musical artistry of Little Jimmy Dickens, his stories, and his recollections are truly one of a kind. In a career that has spanned almost sixty years, he has seen and heard it all. Today, as one of the pillars of the 'Grand Ole Opry' and elder statesmen of country music, the industry is without question much greater because of his contributions.

CREDITS

PRODUCER: DON LAW & FRANK JONES
RE-ISSUE PRODUCER: RICHARD WEIZE
LAQUER TRANSFER: MARK WILDER
TAPE RESEARCH:
RICHARD WEIZE, MATT KELLY
TAPE COMPARISON: EDDIE STUBBS
MASTERING: DAVE YOUNG
BIOGRAPHY: EDDIE STUBBS
DISCOGRAPHY:
RICHARD WEIZE & EDDIE STUBBS
PHOTOS & ILLUSTRATIONS:
R.A. ANDREAS, LITTLE JIMMY DICKENS, LES LEVERETT, MICHAEL OCHS ARCHIVES, THE SHOWTIME MUSIC ARCHIVE, TORONTO, JERRY STROBEL, SPIDER WILSON
ARTWORK: WOLFGANG TAUBENAUER
THANKS TO: COLIN ESCOTT, JÜRGEN KOOP

SUBSCRIBE TO:

THE HILLBILLY RESEARCHER
20 Silkstream Road
Burnt Oak,
Edgware, Middx. HA8 0DA
United Kingdom

COUNTRY MUSIC NEWS
P.O.Box 7323, Vanier Terminal
Ottawa, Ontario K1L 8E4
Canada
Phone: 613-745-6006
Fax: 613-745-0576

COUNTRY MUSIC PEOPLE
225A Lewisham Way
London, SE4 1UY
United Kingdom
Phone: 44-181-692-1106
Fax: 44-181-469-3091

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'LITTLE' JIMMY DICKENS

THE COLUMBIA DISCOGRAPHY MARCH 1957 – 1966

by RICHARD WEIZE & EDDIE STUBBS

This discography is a chronological listing of his Columbia recordings. The exact format is as follows

1. date; 2. location; 3. producer; 4. personnel; 5. discography opus number; 6. original master number; 7. title; 8. 45/78RPM releases; 9. LP/CD release; 10. New York master number; 11. composer/writer

MARCH 4, 1957, (19:30-22:30); Bradley Film & Recording Studio, 804 16th Avenue South, Nashville, Tennessee; Producer: Don Law

LITTLE JIMMY DICKENS: vocal/guitar; HAROLD RAY BRADLEY: rhythm guitar; THOMAS GRADY MARTIN: electric guitar/leader; BOB L. MOORE: bass; FARRIS COURSEY: drums; JAMES 'Jimmy' RIDDLE: harmonica; FLOYD CRAMER: piano

105.	OB 1300 CO 57610	MAKING THE ROUNDS (Boudleaux Bryant)	Co 4-40961	BCD 16218
106.	OB 1301 CO 57611	I NEVER HAD THE BLUES (Boudleaux Bryant)	Co 4-40890	BCD 16218
107.	OB 1302 CO 57612	HAPPY HEARTACHES (Wayne Walker)	Co 4-40890	BCD 16218
108.	OB 1303 CO 57613	LET'S QUIT BEFORE WE START (Eddie Camp)	Co 4-40961	BCD 16218

JUNE 18, 1957, (19:00-22:30); Bradley Film & Recording Studio, 804 16th Avenue South, Nashville, Tennessee; Producer: Don Law

LITTLE JIMMY DICKENS: vocal/guitar; HAROLD RAY BRADLEY: rhythm guitar; THOMAS GRADY MARTIN: electric guitar/leader; BOB L. MOORE: bass; FARRIS COURSEY: drums; JAMES 'Jimmy' RIDDLE: harmonica

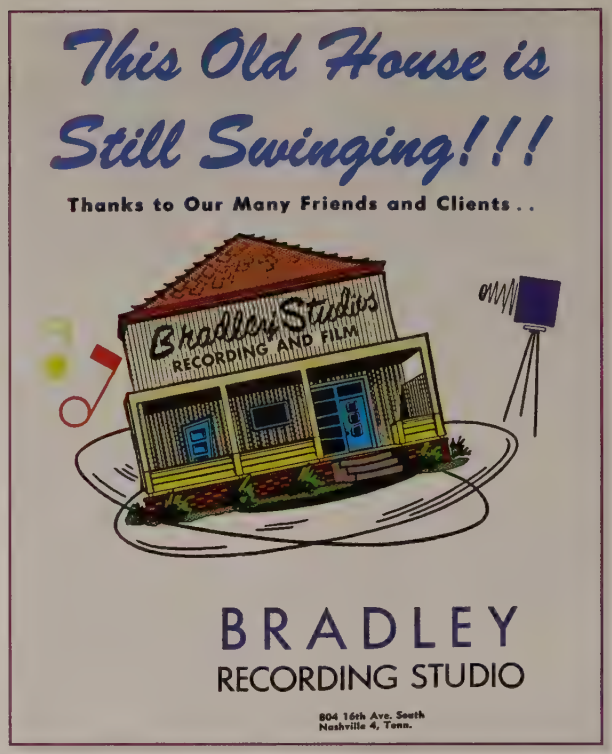
109.	OB 1374 CO 58445	WABASH CANNON BALL (A.P. Carter)	CL 1047; HL 7311 CL 2551; BCD 16218
110.	OB 1375 CO 58446	I CAN'T HELP IT (Hank Williams)	CL 1047; BCD 16218
111.	OB 1376 CO 58447	JAMBALAYA (Hank Williams)	CL 1047; HL 7311 BCD 16218
112.	OB 1377 CO 58448	THE TRAMP ON THE STREET (Hazel & Grady Cole)	CL 1047; BCD 16218

OCTOBER 30, 1957, (19:30-22:30); Bradley Film & Recording Studio, 804 16th Avenue South, Nashville, Tennessee; Producer: Don Law

LITTLE JIMMY DICKENS: vocal/guitar; HAROLD RAY BRADLEY: rhythm guitar; WALTER L. 'Hank' 'Sugarfoot' GARLAND electric guitar; THOMAS GRADY MARTIN: electric guitar/leader; BOB L. MOORE: bass; MURREY M. 'Buddy' HARMAN JR drums; DALE POTTER: fiddle; MARVIN H. HUGHES: piano; THE JORDANAIRES: vocal chorus

113.	OB 1449 CO 59159	FAMILY REUNION (Felice & Boudleaux Bryant)	Co 4-41079	BCD 16218
114.	OB 1450 CO 59160	GOODBYE (Felice Bryant)		BCD 16218
115.	OB 1451 CO 59161	WHATEVER YOU WERE (Boudleaux Bryant)	Co 4-41079	BCD 16218

LITTLE JIMMY WITH THE JORDANAIRES.



APRIL 16, 1958, (19:00-22:00); Bradley Film & Recording Studio, 804 16th Avenue South, Nashville, Tennessee; Producer: Don Law

LITTLE JIMMY DICKENS: vocal/guitar; HAROLD RAY BRADLEY: 6-string electric bass guitar; THOMAS GRADY MARTIN electric guitar/leader; BUDDY GENE EMMONS: steel guitar; FLOYD T. 'Lightnin'' CHANCE: bass; FARRIS COURSEY: drums; THOMAS LEE 'Tommy' JACKSON JR: fiddle; HENRY NEWTON 'Tommy' VADEN: fiddle

116.	OB 1547 CO 60818	RECIPE FOR THE BLUES (Mel Tillis)		BCD 16218
117.	OB 1548 CO 60819	(I GOT) A HOLE IN MY POCKET (Felice & Boudleaux Bryant)	Co 4-41173	HL 7311; BCD 16218
118.	OB 1549 CO 60820	DARLING, MY DARLING (Felice Bryant)		BCD 16218
119.	OB 1550 CO 60821	ME AND MY BIG LOUD MOUTH (Zeke Clements)	Co 4-41173	BCD 16218

JANUARY 28, 1959, (19:30-22:30); Bradley Film & Recording Studio, 804 16th Avenue South, Nashville, Tennessee; Producer: Don Law

LITTLE JIMMY DICKENS: vocal/guitar; HAROLD RAY BRADLEY: 6-string electric bass guitar; THOMAS GRADY MARTIN electric guitar/leader; JAMES CLAYTON 'Jimmy' DAY: steel guitar; BOB L. MOORE: bass; MURREY M. 'Buddy' HARMAN JR drums; THOMAS LEE 'Tommy' JACKSON JR: fiddle; GROVER C. 'Shorty' LAVENDER: fiddle; MARVIN H. HUGHES: piano

120.	OB 1749 CO 62215	COUNTRY WAYS AND CITY IDEAS (Jimmy Dickens-Glen Smith)	Co 4-41436	BCD 16218
121.	OB 1750 CO 62216	HANNAH (Mel Tillis)	Co 4-41436	BCD 16218
122.	OB 1751 CO 62217	WHEN YOUR HOUSE IS NOT A HOME (Roger Miller)	Co 4-41340	BCD 16218
123.	OB 1752 CO 62218	THE HONEYMOON IS OVER (Vic McAlpin)	Co 4-41340	BCD 16218

OCTOBER 30, 1959, (14:00-17:00); Bradley Film & Recording Studio, 804 16th Avenue South, Nashville, Tennessee; Producer: Don Law

LITTLE JIMMY DICKENS: vocal/guitar; HAROLD RAY BRADLEY: 6-string electric bass guitar; WALTER L. 'Hank' 'Sugarfoot' GARLAND: electric guitar/leader; BASIL 'Sonny' BURNETTE JR: steel guitar; BOB L. MOORE: bass; MURREY M. 'Buddy' HARMAN JR: drums; THOMAS LEE 'Tommy' JACKSON JR: fiddle; THE JORDANAIRES: vocal chorus

124.	OB 1981 CO 63778	HEY MA! (HIDE THE DAUGHTER) (John D. Loudermilk)	Co 4-41529	BCD 16218
125.	OB 1982 CO 63779	WE LIVED IT UP (NOW WE'VE GOT TO LIVE IT DOWN) (Helen Carter)	Co 4-41670	BCD 16218
126.	OB 1983 CO 63780	HOT TEARS (Boudleaux Bryant)	Co 4-41529	BCD 16218

MARCH 31, 1960, (19:00-22:00); Bradley Film & Recording Studio, 804 16th Avenue South, Nashville, Tennessee; Producer: Don Law

LITTLE JIMMY DICKENS: vocal/guitar; HAROLD RAY BRADLEY: rhythm guitar; WALTER L. 'Hank' 'Sugarfoot' GARLAND electric guitar; THOMAS GRADY MARTIN: electric guitar; BUDDY GENE EMMONS: steel guitar; JOSEPH S. ZINKAN: bass; MORRIS PALMER: drums; THOMAS LEE 'Tommy' JACKSON JR: fiddle; GROVER C. 'Shorty' LAVENDER: fiddle; HARGUS M. 'Pig' ROBBINS: piano; THE JORDANAIRES: vocal chorus

127.	OB 2181 CO 64866	I'M JUST BLUE ENOUGH (TO DO 'MOST ANYTHING) (Ira & Charles Louvin)	Co 4-41670	BCD 16218
128.	OB 2182 CO 64867	WE COULD (Felice Bryant)		CS 8345; BCD 16218
129.	OB 2183 CO 64868	ALONE WITH GOD (Danny Dill)		HL 7326; BCD 16218

APRIL 28, 1960, (10:00-13:00); Bradley Film & Recording Studio, 804 16th Avenue South, Nashville, Tennessee; Producer: Don Law
LITTLE JIMMY DICKENS: vocal/guitar/leader; THOMAS GRADY MARTIN: 6-string electric bass guitar; JAMES CLAYTON 'Jimmy' DAY: steel guitar; ROY M. 'Junior' HUSKEY, JR: bass; STEVE BESS: drums; GROVER C. 'Shorty' LAVENDER: fiddle

130	OB 2199	CARELESS DARLIN'		CS 8345; BCD 16218
	CO 64900	(Lou Wayne-Bob Shelton)		
131.	OB 2200	FIRE BALL MAIL	Co 4-41916	CS 8345; CS 9351
	CO 64901	(Fred Rose)		BCD 16218
132	OB 2201	I CRIED AGAIN		CS 8345; BCD 16218
	CO 64902	(Autry Inman)		
133.	OB 2202	TOMORROW NEVER COMES		CS 8345; BCD 16218
	CO 64903	(Ernest Tubb-Johnny Bond)		
134	OB 2203	JOHN HENRY	Co 4-41916	CS 8345; BCD 16218
	CO 64904	(Public Domain)		

APRIL 28, 1960, (14:30-16:30); Bradley Film & Recording Studio, 804 16th Avenue South, Nashville, Tennessee; Producer: Don Law
LITTLE JIMMY DICKENS: vocal/guitar/leader; THOMAS GRADY MARTIN: 6-string electric bass guitar; JAMES CLAYTON 'Jimmy' DAY: steel guitar; ROY M. 'Junior' HUSKEY, JR: bass; STEVE BESS: drums; GROVER C. 'Shorty' LAVENDER: fiddle

135.	OB 2204	HAVE I TOLD YOU LATELY THAT I LOVE YOU		CS 8345; BCD 16218
	CO 64905	(Gene Autry-Scotty Wiseman)		
136.	OB 2205	TOMORROW'S JUST ANOTHER DAY TO CRY		CS 8345; BCD 16218
	CO 64906	(Rosalie Allen-Billy Hayes)		
137.	OB 2206	A PETAL FROM A FADED ROSE		CS 8345; BCD 16218
	CO 64907	(Merle Travis-Leon Rusk)		
138	OB 2207	SINGING WATERFALL		CS 8345; BCD 16218
	CO 64908	(Hank Williams)		
139	OB 2208	PINS AND NEEDLES (IN MY HEART)		CS 8345; BCD 16218
	CO 64909	(Fred Rose)		
140	OB 2209	MY HEART'S BOUQUET		CS 8345; BCD 16218
	CO 64910	(J. Gordon Hall-J. Dickens)		

FEBRUARY 2, 1961, (15:30-18:30); Bradley Film & Recording Studio, 804 16th Avenue South, Nashville, Tennessee; Producer: Don Law & Frank Jones
LITTLE JIMMY DICKENS: vocal/guitar/leader; KELTON D. 'Kelso' HERSTON: 6-string electric bass guitar; PAUL YANDELL: electric guitar; JOHN N. 'Johnny' SIBERT: steel guitar; ROY M. 'Junior' HUSKEY, JR: bass; WILLIAM PAUL ACKERMAN: drums; THOMAS LEE 'Tommy' JACKSON JR: fiddle; DALE POTTER: fiddle

141	OB 2421	TALKING TO THE WALL	Co 4-42013	BCD 16218
	CO 66310	(Harlan Howard)		
142.	OB 2422	EIGHT MORE MILES	Co 4-42278	BCD 16218
	CO 66311	(Wayne Walker)		
143.	OB 2423	FAREWELL PARTY	Co 4-42013	BCD 16218
	CO 66312	(Lawton Williams)		
144.	OB 2424	TWENTY CIGARETTES	Co 4-42278	CS 8687; BCD 16218
	CO 66313	(Mel Tillis-A.R. Peddy)		

NOVEMBER 7, 1961, (20:00-23:00); Bradley Film & Recording Studio, 804 16th Avenue South, Nashville, Tennessee; Producer: Don Law & Frank Jones
LITTLE JIMMY DICKENS: vocal/guitar; BILLY GRAMMER: guitar/leader; WALTER R. HAYNES: steel guitar; JOSEPH S. ZINKAN: bass; JOHN GREUBEL: drums; CECIL L. BROWER: fiddle; GROVER C. 'Shorty' LAVENDER: fiddle; WILLIAM WHITNEY 'Bill' PURSELL: piano; THE JORDANAIRES: vocal chorus

145	OB 2701	IT'S ME THAT HURTS THE MOST		CS 8687; BCD 16218
	CO 68863	(Kent Westberry)		
146	OB 2702	HONKY TONK TROUBLES	Co 4-42485	CS 8687; CS 9242
	CO 68864	(Irene Stanton-Wayne Walker)		BCD 16218
147.	OB 2703	THE WHOLE WORLD SEEMS DIFFERENT		CS 8687; BCD 16218
	CO 68865	(Jimmy Dickens-Donald Trobridge)		

NOVEMBER 8, 1961, (10:00-13:00); Bradley Film & Recording Studio, 804 16th Avenue South, Nashville, Tennessee; Producer: Don Law & Frank Jones
LITTLE JIMMY DICKENS: vocal/guitar; BILLY GRAMMER: guitar; THOMAS GRADY MARTIN: electric guitar/leader; WALTER R. HAYNES: steel guitar; JOSEPH S. ZINKAN: bass; MURREY M. 'Buddy' HARMAN, JR: drums; CECIL L. BROWER: fiddle; GROVER C. 'Shorty' LAVENDER: fiddle, WILLIAM WHITNEY 'Bill' PURSELL: piano; THE JORDANAIRES: vocal chorus

148	OB 2705	STRING, ERASER AND BLOTTER	CS 8687; BCD 16218
	CO 68857	(Shorty Long)	
149	OB 2706	BEFORE I MET YOU	CS 8687; BCD 16218
	CO 68858	(C. Seitz-J. Lewis-E. Rader)	
150.	OB 2707	THE BEST YEARS OF YOUR LIFE	CS 8687; BCD 16218
	CO 68859	(Keith Lloyd)	
151.	OB 2708	SLOWLY	CS 8687; BCD 16218
	CO 68860	(Tommy Hill-Webb Pierce)	
152	OB 2709	OUT BEHIND THE BARN	BCD 16218
	CO 68861	(Boudleaux Bryant)	

NOVEMBER 8, 1961, (14:00-17:00); Bradley Film & Recording Studio, 804 16th Avenue South, Nashville, Tennessee; Producer: Don Law & Frank Jones
LITTLE JIMMY DICKENS: vocal/guitar; BILLY GRAMMER: guitar; THOMAS GRADY MARTIN: electric guitar/leader; WALTER R. HAYNES: steel guitar; JOSEPH S. ZINKAN: bass; MURREY M. 'Buddy' HARMAN, JR: drums; CECIL L. BROWER: fiddle; GROVER C. 'Shorty' LAVENDER: fiddle; WILLIAM WHITNEY 'Bill' PURSELL: piano

153	OB 2710	I'M MAKING LOVE TO A STRANGER	CS 8687; BCD 16218
	CO 68862	(Boudleaux Bryant)	

NOVEMBER 20, 1961, (14:00-17:00); Bradley Film & Recording Studio, 804 16th Avenue South, Nashville, Tennessee; Producer: Don Law & Frank Jones
LITTLE JIMMY DICKENS: vocal/guitar; HAROLD RAY BRADLEY: guitar; WALTER R. HAYNES: guitar; THOMAS GRADY MARTIN: electric guitar/leader; JOSEPH S. ZINKAN: bass; MURREY M. 'Buddy' HARMAN, JR: drums; GROVER C. 'Shorty' LAVENDER: fiddle; WILLIAM WHITNEY 'Bill' PURSELL: piano; THE JORDANAIRES: vocal chorus

154.	OB 2715	NIGHT TRAIN TO MEMPHIS		CS 8687; CS 9351
	CO 68937	(Beasley Smith-Marvin Hughes-Owen Bradley)		BCD 16218
155.	OB 2716	THE VIOLET AND A ROSE	Co 4-42485	CS 8687; BCD 16218
	CO 68938	(Bud Auge-Mel Tillis-John Reinfield)		
156.	OB 2717	OUT BEHIND THE BARN		CS 8687; CS 9351
	CO 68939	(Boudleaux Bryant)		BCD 16218

NOVEMBER 29, 1962, (14:00-17:00); Columbia Studio, 804 16th Avenue South, Nashville, Tennessee; Producer: Don Law & Frank Jones
LITTLE JIMMY DICKENS: vocal/guitar; HAROLD RAY BRADLEY: guitar; THOMAS GRADY MARTIN: electric guitar/leader; WALTER R. HAYNES: steel guitar; JOSEPH S. ZINKAN: bass; MURREY M. 'Buddy' HARMAN, JR: drums; FLOYD CRAMER: piano; THE JORDANAIRES: vocal chorus

157.	CB 422	RUNNING INTO MEMORIES OF YOU	Co 4-42663	CS 8881, BCD 16218
	CO 77401	(Wayne Walker-Mel Tillis-Benny Joy)		
158.	CB 423	SORROW'S TEARING DOWN THE HOUSE		CS 9088, BCD 16218
	CO 77402	(Mel Tillis-Kent Westberry)		
159.	CB 424	POLICE, POLICE	Co 4-42663	CS 9648; BCD 16218
	CO 77403	(Clyde Beavers)		

JUNE 4, 1963, (19:00-22:00); Columbia Studio, 804 16th Avenue South, Nashville, Tennessee; Producer: Don Law & Frank Jones
LITTLE JIMMY DICKENS: vocal/guitar; HAROLD RAY BRADLEY: guitar/leader; WALTER R. HAYNES: guitar; JERRY GLENN KENNEDY: guitar; WAYNE MOSS: guitar; JOSEPH S. ZINKAN: bass; WILLIAM PAUL ACKERMAN: drums; CECIL L. BROWER: fiddle; THOMAS LEE 'Tommy' JACKSON JR: fiddle; ROBERT B. 'Bob' WHITE: fiddle; WILLIAM WHITNEY 'Bill' PURSELL: piano; THE JORDANAIRES: vocal chorus

160.	CB 683	ANOTHER BRIDGE TO BURN	Co 4-42845	CS 9088, BCD 16218
	CO 78889	(Harlan Howard)		
161.	CB 684	I AIN'T COMIN' HOME TONIGHT	Co 4-42845	BCD 16218
	CO 78890	(Roger Miller)		
162.	CB 685	I'LL SIT THIS ONE OUT	Co 4-43123	CS 9088, BCD 16218
	CO 78891	(Marijohn Wilkin-Fred Burch)		

MARCH 31, 1964, (22:00-01:00); Columbia Studio, 804 16th Avenue South, Nashville, Tennessee; Producer: Don Law & Frank Jones
LITTLE JIMMY DICKENS: vocal/guitar; HAROLD RAY BRADLEY: guitar; RAY EDENTON: rhythm guitar; THOMAS GRADY MARTIN: electric guitar/leader; BEN S. 'Ben Keith' SCHAEUFELE: steel guitar; JOSEPH S. ZINKAN: bass; WILLIAM PAUL ACKERMAN: drums; THOMAS LEE 'Tommy' JACKSON JR: fiddle; GROVER C. 'Shorty' LAVENDER: fiddle; HARGUS M. 'Pig' ROBBINS: piano; THE JORDANAIRES: vocal chorus

163.	NCO 80250	IS GOODBYE THAT EASY TO SAY	Co 4-43123	CS 9088, BCD 16218
		(Benny Joy-Marijohn Wilkin)		
164.	NCO 80251	I LEANED OVER BACKWARDS FOR YOU	Co 4-43040	CS 9088, BCD 16218
		(Harlan Howard)		
165.	NCO 80252	TOO MANY IRONS IN THE FIRE	Co 4-43040	BCD 16218
		(Harlan Howard)		

SEPTEMBER 2, 1964, (14:00-17:00); Columbia Studio, 804 16th Avenue South, Nashville, Tennessee; Producer: Don Law & Frank Jones
LITTLE JIMMY DICKENS: vocal/guitar; KELTON D. 'Kelso' HERSTON: guitar; THOMAS GRADY MARTIN: electric guitar/leader; WAYNE MOSS: guitar; BUDDY GENE EMMONS: steel guitar; JOSEPH S. ZINKAN: bass; MURREY M. 'Buddy' HARMAN JR: drums; GROVER C. 'Shorty' LAVENDER: fiddle; NORMAN KEITH 'Buddy' SPICHER: fiddle; HARGUS M. 'Pig' ROBBINS: piano; THE JORDANAIRES: vocal chorus

166.	NCO 80716	WATCHING THE FIRE GO DOWN		CS 9088, BCD 16218
		(Harlan Howard)		
167.	NCO 80717	HE STANDS REAL TALL	Co 4-43243	CS 9088; BCD 16218
		(Cal Veale)		
168.	NCO 80718	STEPPING STONE		CS 9088; BCD 16218
		(Smokey Stover)		

SEPTEMBER 3, 1964, (14:00-17:00); Columbia Studio, 804 16th Avenue South, Nashville, Tennessee; Producer: Don Law & Frank Jones
LITTLE JIMMY DICKENS: vocal/guitar/leader; WALTER R. HAYNES: guitar; WAYNE MOSS: guitar; BUDDY GENE EMMONS: steel guitar; ROY M. 'Junior' HUSKEY JR: bass; MURREY M. 'Buddy' HARMAN JR: drums; GROVER C. 'Shorty' LAVENDER: fiddle; NORMAN KEITH 'Buddy' SPICHER: fiddle; HARGUS M. 'Pig' ROBBINS: piano

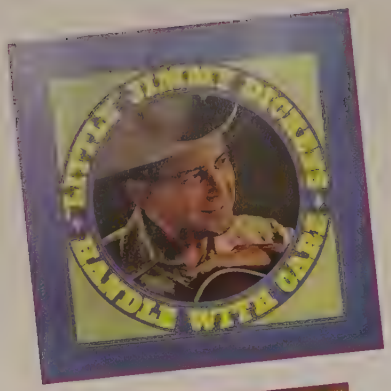
169.	NCO 80719	SHE'S NOT FORGOTTEN YET		CS 9088; BCD 16218
		(Del Reeves-Ellen Reeves)		
170.	NCO 80720	THINGS HAVE GONE TO PIECES		CS 9088; BCD 16218
		(Leon Payne)		
171.	NCO 80721	LIFE TURNED HER THAT WAY	Co 4-43243	CS 9088; BCD 16218
		(Harlan Howard)		
172.	NCO 80722	HANDLE WITH CARE		CS 9088; BCD 16218
		(Jimmy Dickens-Kent Westberry)		

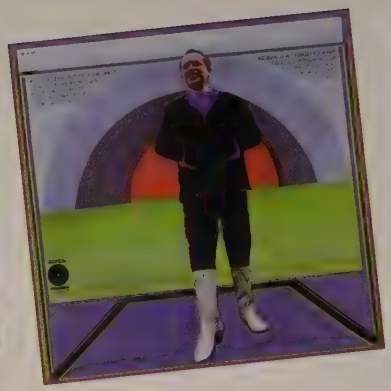
MARCH 3, 1965, (18:00-21:00); Columbia Studio, 804 16th Avenue South, Nashville, Tennessee; Producer: Don Law & Frank Jones
LITTLE JIMMY DICKENS: vocal/guitar; HAROLD RAY BRADLEY: guitar; RAY EDENTON: rhythm guitar; THOMAS GRADY MARTIN: electric guitar/leader; PETE F. DRAKE: steel guitar; JOSEPH S. ZINKAN: bass; MURREY M. 'Buddy' HARMAN JR: drums; FRANCIS C. COLEMAN: fiddle; THOMAS LEE 'Tommy' JACKSON JR: fiddle; WILLIAM WHITNEY 'Bill' PURSELL: piano; THE JORDANAIRES: vocal chorus

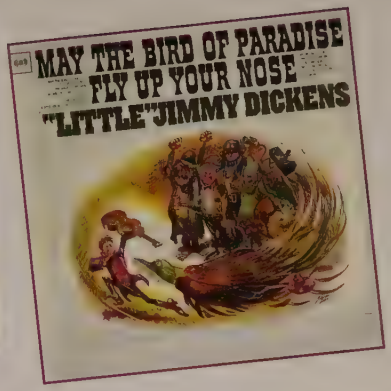
173.	NCO 82604	I CAN'T GET OVER ME		CS 9242; BCD 16218
		(Wayne Walker-C. Reed)		
174.	NCO 82605	HE KNOCKED ME RIGHT OUT OF THE BOX	Co 4-44162	CS 9242, CS 9351
		(Harlan Howard)		BCD 16218
175.	NCO 82606	COLLECTION OF FAILURES		CS 9242; BCD 16218
		(Gordon Terry-Curtis Maze)		
176.	NCO 82607	THE BACK OF MY HAND		CS 9242, BCD 16218
		(Skip Graves-Jimmy Dickens)		

MARCH 4, 1965, (18:00-21:00); Columbia Studio, 804 16th Avenue South, Nashville, Tennessee; Producer: Don Law & Frank Jones
LITTLE JIMMY DICKENS: vocal/guitar; HAROLD RAY BRADLEY: guitar; RAY EDENTON: rhythm guitar; THOMAS GRADY MARTIN: electric guitar/leader; PETE F. DRAKE: steel guitar; JOSEPH S. ZINKAN: bass; MURREY M. 'Buddy' HARMAN JR: drums; THOMAS LEE 'Tommy' JACKSON JR: fiddle; NORMAN KEITH 'Buddy' SPICHER fiddle; WILLIAM WHITNEY PURSELL: piano; THE JORDANAIRES: vocal chorus

177	NCO 82608	TWICE THE FOOL		CS 9242; BCD 16218
		(Skip Graves-Jimmy Dickens)		
178	NCO 82609	MAY THE BIRD OF PARADISE FLY UP YOUR NOSE	Co 4-43388	CS 9242, CS 9351
		(Neal Merritt)		BCD 16218
179.	NCO 82610	CALL HIM ME		CS 9242, BCD 16218
		(Skip Graves-Jimmy Dickens)		
180.	NCO 82611	MY EYES ARE JEALOUS	Co 4-43388	CS 9242, BCD 16218
		(Jimmy Day)		







LITTLE JIMMY AT HOME WITH ERNESTINE AND PAMELA JEAN.

MARCH 10, 1965, (18:00-21:30); Columbia Studio, 804 16th Avenue South, Nashville, Tennessee; Producer: Don Law & Frank Jones

LITTLE JIMMY DICKENS: vocal/guitar; THOMAS GRADY MARTIN: electric guitar/leader; WAYNE MOSS: guitar; JAMES L WILKERSON: guitar; BUDDY GENE EMMONS: steel guitar; JOSEPH S. ZINKAN: bass; KENNETH A. BUTTREY: drums; KEITH K COLEMAN: fiddle; THOMAS LEE 'Tommy' JACKSON JR: fiddle; HAROLD R. RAGSDALE: piano

181.	NCO 82629	HALF-WAY LOVED (Max Powell-Wayne Walker)		CS 9242; BCD 16218
182.	NCO 82630	LITTLE JACK DANIEL (Jimmy Dickens-Kent Westberry)		BCD 16218
183.	NCO 82631	MAKE ME AN OFFER (Benny Joy-Hugh X. Lewis)		CS 9242; BCD 16218
184.	NCO 82632	A ROSE FROM THE BRIDE'S BOUQUET (Marty Hale-Clarke Van Ness)		CS 9242; BCD 16218

DECEMBER 14, 1965, (18:00-21:00); Columbia Studio, 804 16th Avenue South, Nashville, Tennessee; Producer: Don Law & Frank Jones

LITTLE JIMMY DICKENS: vocal/guitar; HAROLD RAY BRADLEY: guitar; RAY EDENTON: rhythm guitar; THOMAS GRADY MARTIN: electric guitar/leader; PETE F. DRAKE: steel guitar; JOSEPH S. ZINKAN: bass; MURREY M. 'Buddy' HARMAN JR drums; WILLIAM WHITNEY 'Bill' PURSELL: piano; THE JORDANAIRES: vocal chorus

185.	NCO 83055	WHEN THE SHIP HIT THE SAND (Larry Kingston)	Co 4-43514	CS 9351; BCD 16218

DECEMBER 15, 1965, (14:00-17:00); Columbia Studio, 804 16th Avenue South, Nashville, Tennessee; Producer: Don Law & Frank Jones

LITTLE JIMMY DICKENS: vocal/guitar; HAROLD RAY BRADLEY: guitar; RAY EDENTON: rhythm guitar; THOMAS GRADY MARTIN: electric guitar/leader; PETE F. DRAKE: steel guitar; JOSEPH S. ZINKAN: bass; MURREY M. 'Buddy' HARMAN JR: drums; WILLIAM WHITNEY 'Bill' PURSELL: piano; THE JORDANAIRES: vocal chorus

186.	NCO 83056	WHERE THE BUFFALO TRUD (Vic McAlpin)	Co 4-43804	CS 9648; BCD 16218
187.	NCO 83057	MY BABY TAKES GOOD CARE OF ME (Dallas Frazier)		
188.	NCO 83058	JENNY NEEDS A G-STRING (FOR HER OLD GUITAR) (Ned Miller)	Co 4-44162	CS 9648; BCD 16218
189.	NCO 83059	TRUCK LOAD OF STARVIN' KANGAROOS (Dallas Frazier-Buddy Mize)	Co 4-43514	CS 9351; BCD 16218

DECEMBER 15, 1965, (18:00-21:00); Columbia Studio, 804 16th Avenue South, Nashville, Tennessee; Producer: Don Law & Frank Jones

LITTLE JIMMY DICKENS: vocal/guitar; HAROLD RAY BRADLEY: guitar; RAY EDENTON: rhythm guitar; THOMAS GRADY MARTIN: electric guitar/leader; PETE F. DRAKE: steel guitar; JOSEPH S. ZINKAN: bass; MURREY M. 'Buddy' HARMAN JR: drums; WILLIAM WHITNEY 'Bill' PURSELL: piano; THE JORDANAIRES: vocal chorus

190.	NCO 83060	POSSUM HOLLER (Dallas Frazier)		CS 9648; BCD 16218
191.	NCO 83061	BUTTER BEANS (Colvin-Burns)	Co 4-43804	BCD 16218
192.	NCO 83062	WHERE THERE'S A WILL (Pete Drake-Larry Kingston)		CS 9648; BCD 16218

APRIL 27, 1966, (18:00-21:00); Columbia Studio, 804 16th Avenue South, Nashville, Tennessee; Producer: Don Law & Frank Jones

LITTLE JIMMY DICKENS: vocal/guitar; HAROLD RAY BRADLEY: guitar; THOMAS GRADY MARTIN: electric guitar/leader; JAMES L. WILKERSON: rhythm guitar; JAMES CLAYTON 'Jimmy' DAY: steel guitar; JOSEPH S. ZINKAN: bass; MURREY M 'Buddy' HARMAN JR: drums; WILLIAM WHITNEY 'Bill' PURSELL: piano; THE JORDANAIRES: vocal chorus

193.	NCO 83421	WHO LICKED THE RED OFF YOUR CANDY (Larry Kingston-Pete Drake)	Co 4-43701	CS 9648, BCD 16218
194.	NCO 83422	YOU DON'T HAVE TIME FOR ME (Hank Cochran)	Co 4-43701	BCD 16218
195.	NCO 83423	SEPTEMBER MEMORIES (Leon Payne)		

APRIL 28, 1966, (14:00-17:00); Columbia Studio, 804 16th Avenue South, Nashville, Tennessee; Producer: Don Law & Frank Jones

LITTLE JIMMY DICKENS: vocal/guitar; HAROLD RAY BRADLEY: guitar; RAY EDENTON: rhythm guitar; THOMAS GRADY MARTIN: electric guitar/leader; PETE F. DRAKE: steel guitar; JOSEPH S. ZINKAN: bass; MURREY M. 'Buddy' HARMAN JR: drums; WILLIAM WHITNEY 'Bill' PURSELL: piano; THE JORDANAIRES: vocal chorus

196.	NCO 83424	DOGGONE IT (Larry Kingston)		CS 9648, BCD 16218
197.	NCO 83425	STOP YOUR EYES (Dallas Frazier-A.L. Owens)		
198.	NCO 83426	I JUST HAD A BAR OF SOAP (Larry Kingston-Pete Drake)		CS 9648, BCD 16218

AUGUST 31, 1966, (22:00-01:00); Columbia Studio, 804 16th Avenue South, Nashville, Tennessee; Producer: Don Law & Frank Jones

LITTLE JIMMY DICKENS: vocal/guitar; HAROLD RAY BRADLEY: guitar; RAY EDENTON: rhythm guitar; THOMAS GRADY MARTIN: electric guitar/leader; PETE F. DRAKE: steel guitar; JOSEPH S. ZINKAN: bass; MURREY M. 'Buddy' HARMAN JR: drums; WILLIAM WHITNEY 'Bill' PURSELL: piano; THE JORDANAIRES: vocal chorus

199.	NCO 80402	YOU'VE DESTROYED ME (Willie Rainsford)	Co 4-44025	BCD 16218
200.	NCO 80403	BIG JOHN, DON'T FORGET YOUR HAT (Jan Crutchfield-Wayne Walker)		CS 9648, BCD 16218
201.	NCO 80404	ALL DOWN YOUR CHEEKS (Larry Kingston)		
202.	NCO 80405	YOUR LITTLE RED RIDING HOOD (WILL BE BLACK AND BLUE) (Larry Kingston-K. Kingston)		CS 9648, BCD 16218

SEPTEMBER 1, 1966, (22:00-01:00); Columbia Studio, 804 16th Avenue South, Nashville, Tennessee; Producer: Don Law & Frank Jones

LITTLE JIMMY DICKENS: vocal/guitar; HAROLD RAY BRADLEY: guitar; RAY EDENTON: rhythm guitar; THOMAS GRADY MARTIN: electric guitar/leader; PETE F. DRAKE: steel guitar; JOSEPH S. ZINKAN: bass; MURREY M. 'Buddy' HARMAN JR: drums; WILLIAM WHITNEY 'Bill' PURSELL: piano; THE JORDANAIRES: vocal chorus

203.	NCO 80406	ONE FOOT IN THE GRAVE (Larry Kingston)		
204.	NCO 80407	COUNTRY MUSIC LOVER (Bobby Braddock)	Co 4-44025	CS 9648, BCD 16218
205.	NCO 80408	I'VE BEEN BUSY (Hank Cochran)		

LITTLE JIMMY WITH PAMELA JEAN.

WITH FRIENDS & NEIGHBORS

JIMMY WITH
THE LILLY BROTHERS.

AN ALL STAR CAST, GRAND OLE OPRY, 1959
THE PRISONAIRES WITH DALE POTTER (2nd from left)
BUDDY EMMONS (5th from left), DEL WOOD AND LITTLE JIMMY.

LITTLE JIMMY
WITH JUNE CARTER.

LITTLE JIMMY AND CARL SMITH.

LITTLE JIMMY WITH
WILLIE AND SHIRLEY NELSON.

 LITTLE JIMMY DEMONSTRATES HIS SKILL ON THE FIDDLE.

JUNE 17, 1966 ANNIVERSARY PARTY OF RALPH EMERY'S 'OPRY ALMANAC'

from left: DEL REEVES, DON BOWMAN, BOBBY BARE, LITTLE JIMMY.

from left: TWO THIRDS OF THE HARDEN TRIO, WAYLON JENNINGS, BILL CARLISLE, BOB LUMAN, RAY PILLOW, LITTLE JIMMY, BOBBY BARE, LEROY VAN DYKE, DEL REEVES, BOBBY LORD, RALPH EMERY, DON BOWMAN, ELI POSSUMTROT.

BCD 16218 DI